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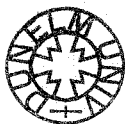
COMPOSITIONS FOR Ph.D. (COMPOSITION)

COMMENTARY

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MAPPEMONDE : THREE POEMS OF DENISE LEVERTOV

for unaccompanied choir S.A.T.B. with soli and divisi

(Autumn 1987)

Denise Levertov is notable among contemporary poets for her constant concern with the beauty of language, not only in terms of meaning, but also in its phonetic qualities. This is evident even in her more polemical work, but it is all the more apparent in 'Oblique Prayers' (1984), where, although awareness of wordly strife still tinges the mood, it is the eternal beauties and transient joys of the natural world which dominate. Part of the book was devoted to translations of similarly-minded, almost Francis Jammes-like poems by the French poet, Jean Joubert.

This sense of a new departure by the poet, involving such freshness and immediacy of expression in the poems, had a bearing on the choice of these texts at the time. Having previously completed a number of works which dealt systematically with pitch, mode and rhythmic procedures, one sought a new realm of expression where it was hoped such experimentation, subsumed, might bear a more musically rewarding fruit. At such times one often turns to a text, and the disciplined lyricism of 'Oblique Prayers' proved inviting. In the event, any systematic approach was as much suspended as subsumed, but the settings may be seen, retrospectively, as tentatively pointing the way forward to features, and systems, important in later works.

Mappemonde

A vast and empty North American landscape is seen from a booming, droning aeroplane: the mood is at once dreamy and exalted. It is as if the traveller has just awoken to see, unexpectedly, this unspoiled terrain (another, not unrelated poem is called

'The Earthly Paradise'). It seems suitable, perhaps, that the musical procedure should emerge from the vague and nebulous to something more structured.

The form of the poem is essential to its setting. One concise stanza is followed by another, which repeats its structure, before blossoming into a freer line ('a jet-vapor garland...'). The stanzaic background remains discernible through to another expansive flowering at 'O Geography...', and there is a sense of recapitulation at the final stanza, ('Mumbulla Mountain,') recalling the opening in mood and rhythm.

At first the musical language is free. Major third chords, blurred by false relations, move in a manner suggestive of inversionsal procedures, but the true centre remains elusive. The effect, however, is clearly suggestive of more systematic motions to come, and triads relevant to this later order appear. (v. Ex.1 on next page).

But at this stage it is the overall stanzaic-strophic form that binds the sense of the music, with the restatement of the opening music for the second stanza ('Atlas....') and a parallel expansion of melodic line.

The new order, as it were re-drawing the harmony with a ruler, begins at fig.2 ('Still audible...'). Here the twelve pitch classes of the chromatic scale are expressed as two hexachords, (the first of these having been 'discovered' by the previous music), the division of the scale being almost but not exactly symmetrical (v.Ex.2 on next page).

Ex. 1: Mappemonde

[mm. 4-6]

[m. 6]

Chord [2 3 5 9]
= [0 1 (3) 7]

[0 4 8]

[m. 9]

[m. 12, also fig. 1]

[3 5 7]
= [0 2 4]

[0 1 7]

[fig. 1a]

[0 2 5]...

[fig. 1a + 9 mm.]

[anticipates chord at 2]

Ex. 2 Mappemonde

Hex. I

[fig. 2] + ff.]

I

II

[0 4 8]

[0 1 2 6 8 9]

[0 1 2 4 7 8]

The chain of harmonies created by a systematic transposition of each hexachord (Ex. 2a) provides the musical basis for the more extended section up to 'O Geography' viz. fig.2 to fig.3. The triads are expressed in differing ways, with a deliberate chordal motion for 'Stiffly revolving...' and for 'Decades pile up...' and the freer melody asserting itself over a similar, but more linearly-treated texture at 'The globe of the world...' It will be seen that the poetic lines correspond freely to the chain of hexachordal transpositions, entering the regime as they come. The strictness melts away at the apostrophe of 'O Geography' where the freer melodic element is associated with a freer harmonic palette. This music, is recalled, melodically directly transposed, but within a new harmonic environment, towards the end of the 'recapitulation' (fig.5; "O World, you grow vaster...') (The accompanimental figuration remains similar.)

The recapitulatory opening at fig.4 ('Mumbulla Mountain'...) will be seen to recall the first phase of the piece melodically, while recapitulating the chain of chords as in Ex.2. (This occurs from 'Low and round'). After a few links of the chain, however, the sequence returns upon itself to regain the first of these hexachords (Ex.3) before the last apostrophe ('World...') already mentioned. Chords related to the same hexachord, slipping away from their true centre, float freely into space at the end.

Ex. 3 *Mappemonde*:
fig. 4 + ff

i)

round
4 + 6 mm.

hums
4a

tune
(variant) (-1)

ii)

down...
4a + 6 mm.

Dream. time
(Var.)

Eclat du ciel / Brilliant Sky

Here, the Levertov text is an English rendering of the French poem by Jean Joubert.

My original intention was to set only the English, but, seduced by the rhetorical quality of both versions of the opening line, I allowed the French to creep in, even thinking at one stage of switching from French to English rather as an interpreter 'voices over' a foreign speaker on BBC broadcasts.

A 'macaronic' setting, using both versions of the text in their entirety, was the final result. The two languages are interleaved, broadly alternating between solos and the interpolations of other parts.

As in *Mappemonde*, but more persistently, the strophic form makes itself felt. Once again, the twelve pitch classes are presented in terms of hexachord-based modes, but with the major difference

that this time their use is linear: instead of forming vertical aggregates, the nodes are spread through time to create modal zones of their own. The strophic element is spread across these changing quasi-key areas.

Ex. 4 *Éclat du ciel*

Ex. 4a *Éclat du ciel:*
opening: fig. 1 2 3 3a

Ja- mais As if As if No leaf that the air

4 5 6

Ce soir the sky le ciel

Ex.4 shows that the implicit symmetry of the modes is interrupted, allowing different lengths of sequence. The scale (0 1 4 5 8 9) is the same that, much later, forms the pitch-basis of the 'cello and piano work, *Promontoires*, though there the mode is used harmonically (and combinatorially to produce a nine-note harmony). Here, the language is free with the linearly-expressed pitches as a tonal reference point.

With regard to the opening it will be seen that the successive entries of the parts unfold all twelve pitch classes between them, the last arrival, A sharp/B flat, being saved for the height of the phrase: after this, a freer, key-orientated harmony is allowed. (The climactic refrains before figs.1,2,3,3a and 6

are, however, governed by more or less strict inversion about e', and inversion on a looser basis is used elsewhere.)

The entries at figs.1,2 & 3 all follow essentially the same pattern as the opening, namely, that of solo voice or voices fanning out into a full texture with a sense of choral refrain, (which varies in its degree of climax, the greatest being before fig.4 and before fig.6). At fig.4, a similar pattern applies but in augmentation, fully accompanied by an inert texture, creating a new mood. The moment of the tenor's entry here corresponds almost exactly to the Golden Section of the movement. It cannot be remembered that this was intentional, but the resemblance to fig.3 of the next poem, 'Of Being', also subdued before a climax, and also a G.S. point, is striking. Fig.5 corresponds to 3a, where the melodic phase associated with the soli is taken up tutti.

One key area other than the tonic is favoured with repetition. Fig.2 remains on F as in fig.1 to match the poem's repetition of phrase ('As if it were...'): the melody, however, is expanded.(Ex.4b).The initial, C sharp zone also gains a reappearance for a final, truncated solo statement.

Ex. 4 b *Éclat du ciel:*
opening Versions of melody

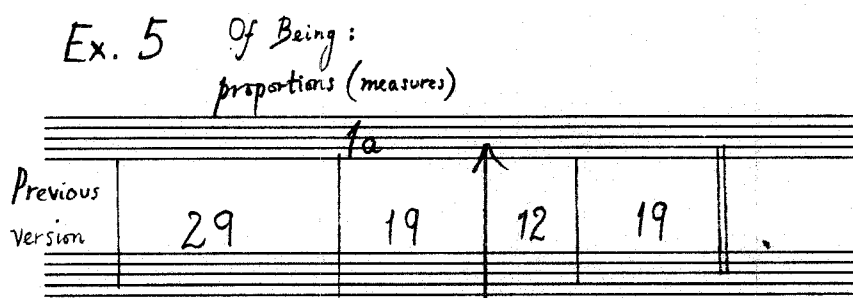
As if — it were of fer-ing — all — its light to me light-to me

As if — it were try-ing — to speak to me to speak — to me de me dire

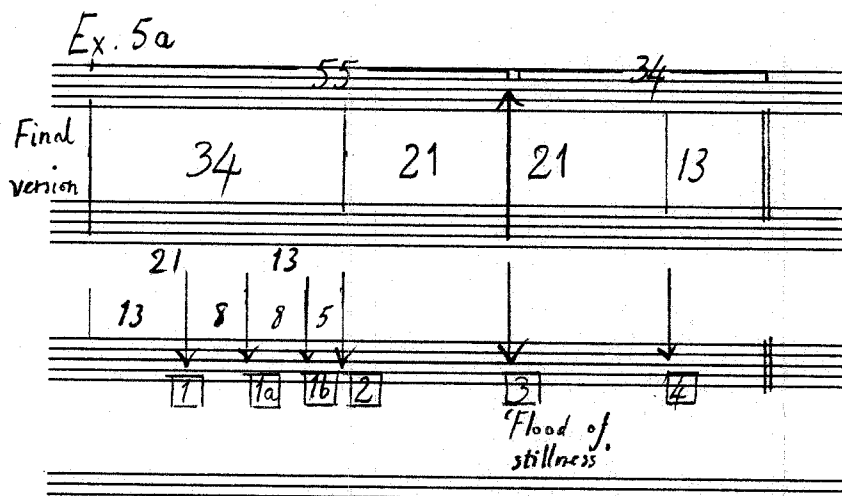
Of Being

The poem is a brief expression of pantheistic joy, its setting using the words repetitively and melismatically, in a **moto perpetuo** effect, a breathless scramble above which the solo soprano line etches peaks of expression.

With regard to outward form, it is not so much a stanza structure within the text as its extreme conciseness, suspended in time, that invites musical recurrence and repetition almost in the manner of a rondo. This presented itself in an early draft, in the proportions shown below (Ex.5):



The temptation to make the slight alteration needed to conform to the proportions of the Golden Section was not to be resisted (Ex.5a).



Inversion and canon are linked in the relationship between upper and lower parts. The tenor mirrors the alto about C, but at a distance of 12 bars. (Ex.6) (There is an elision of the true tenor at m.13). The bass mirrors the soprano similarly, and this pairing proves the more faithful, carrying through exactly (excepting some slight changes within the bar) up to a few bars before fig.3. Meanwhile the inner parts have changed their degree of distance: at 5 bars after fig.1a, the tenor omits 2 bars of its putative 'literal' answer (Ex.6a), then omits 5 bars more (to be 5 bars behind at fig.2) and adds one extra bar to emerge just 6 bars behind the alto at 6 bars after fig.2. (Ex. 6b). This discovers (at 6 bars after fig.2) a moment of quasi-mirror inversion and has the effect of stabilising the alto/tenor relationship and allowing the bass to stand out in a stronger harmonic role.

Some of the bass' minor alterations to its 'real' answer are towards a similar end, such as the pointing of tonal direction by omitting notes, circa fig.1 (Ex. 6c).

Ex. 6 Of Being:
canon

A
m. 1

T
m. 13
(omitted first time)

m. 9

m. 21
1 + 8 mm.

Ex. 6a Of Being:
canonic manipulation

A
m. 1

T
m. 1

m. 16

1 + 5 mm.

1 + 4 mm.

1 + 1

later version

16 + 4

Ex. 6 b *Of Being:*
canon
x3

Ex. 6 c *Of Being:*
S/B. effect

Inversion is also used within a given line, eg. in the soprano from 7 bars before fig.3.

Harmonically, the piece is further influenced by the general application of inversion about c' . The opening bars broadly suggest a whole-tone profile (c' rising to a' flat) dovetailing into a chromatic extension to c'' and beyond. The literal inversion about c' supplies most of the complementary pitches, creating a fixed scale, fanning out from c' , with central whole-tone zone and outer (octatonic) chromaticism (Ex.7).

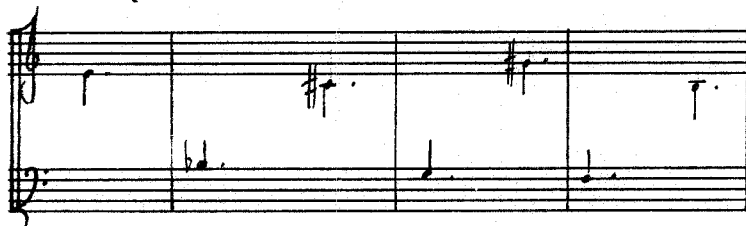
Ex. 7 *Of Being:*
modality

The significant A flat, first given emphasis by the entry of the freely-written solo part, by inversional implication, appears as E in the bass (fig.1a): thus the tonality is led from C to E. Fig.2 is a return to C, and the music is once again diverted towards E.

Canon and moto perpetuo are both suspended for the Golden Section at fig.3, 'This flood of stillness...', though forward momentum remains implicit in the irregular accompanimental rhythm. The implied tonal centre here is A, capitalising on the twice-stated E as presumed dominant. Emerging prominently at this point, the soprano solo line, which has previously consisted of a series of descents from the persistent high A flat (a"b), follows a melodic line involving greatly expanded intervals: the A flat/G sharp gives way, as the peak of the tessitura, to an ultimate B flat at the end of the section.

There is space here for some more closely imitative writing in the remaining parts, namely at the point from 7 bars before fig.4: the successive entries outline two diminished sevenths, outlining the octatonic mode (Ex.8).

Ex. 8 *Of Being:*
imitative entries



But the outline of diminished sevenths also has strongly tonal implications, as seen when, supporting the solo soprano's highest note, (b" flat at 2 bars before fig.4), the harmony settles on a 'classical' appoggiatura, initiating the very 'tonal' procedure of a Neapolitan sixth (with quasi-stretto rising from the bass: fig 4).

The solo soprano returns to its role of little descents, the 'Neapolitan' cast of the harmony giving a new, tonal, significance to the A flat starting point of these, and spurring on the general rush to end in C tonality.

'The lines like trees proliferate'

for soprano and ensemble

(September-November 1988)

'The lines like trees proliferate' draws its text from John Smith's 'Poem of The', a long and complex work which explores the relationship between words and the states of being they describe - between elusive meaning and cold print. The opening section of the poem, however, scarcely waits to describe such concerns: it is, in itself, an illustration of the evocative power of words, a verbal extravaganza demonstrating that 'these worlds exist because we name them'. It is this opening section that provides the text for the setting.

The 'world' in question is a mediaeval forest filled with images suggestive of the 'Lady and Unicorn' tapestries: sensuous and occasionally dangerous images appealing to the sense of touch as much as of sight or sound. It is this fleetingly captured world that the setting sought to evoke.

Mode

The octatonic scale (Messiaen's 'second mode of limited transposition') is the generating force for melody and harmony. Consisting of alternating tone and semitone intervals (or expressible as two adjacent diminished sevenths), the scale appears in just three forms which will here be referred to as Modes I, II and T - simply because these were the references used during the composition of this and similar projects - as in Ex.1. The order is of significance to the harmony of the work which is rooted in , or on, E with a strong tritonal influence.

Ex. 1 *The lines like trees proliferate*

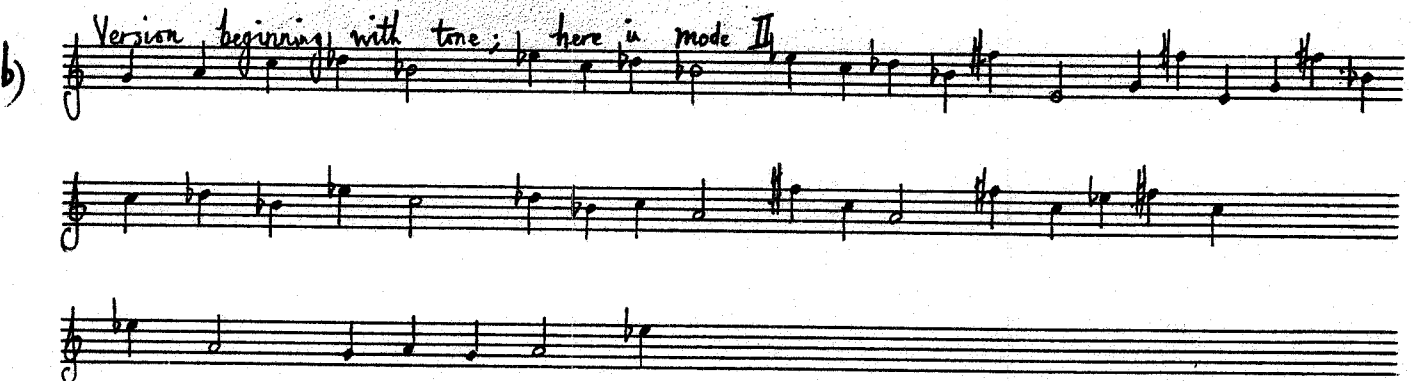
15



The idea of overlapping the modes to create a kaleidoscope of harmony, helped by the innate overlap of each mode with its rivals, combined with canonic procedures to produce the opening section (mm. 1 - 182); the starting point for these procedures is a set of two invertibly related melodies closely reflecting the shape of the mode. Each melody is, further, available in two forms per mode, varying in the placing of tone and semitone, but having the same shape and same minor third/tritone intervals. All are transposable within their own mode as well as into the others. As used in mm. 1 - 182, each melody overlaps with a successor in another mode: up to 3 may be heard to overlap. In Ex.2, they are given as they first appear.

Ex. 2

Version beginning with semitone; here in mode I



c) *Inversion beginning with semitone; here in mode I*

d) *Inversion beginning with tone; here in mode T*

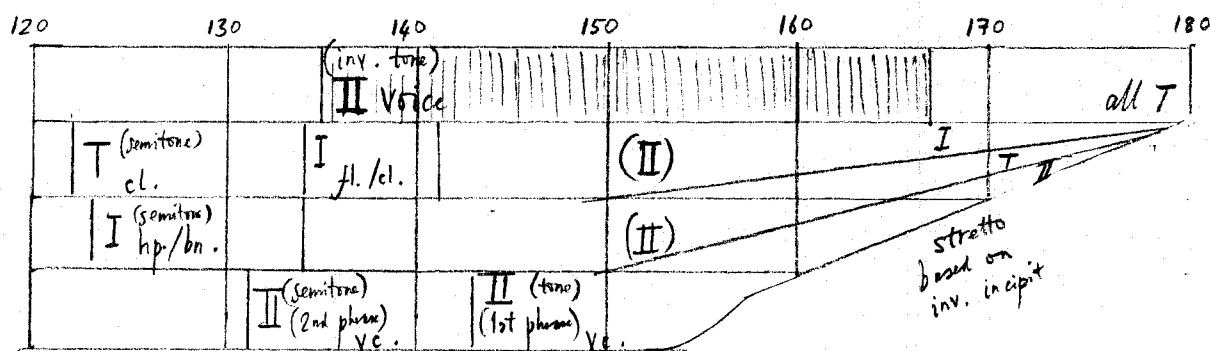
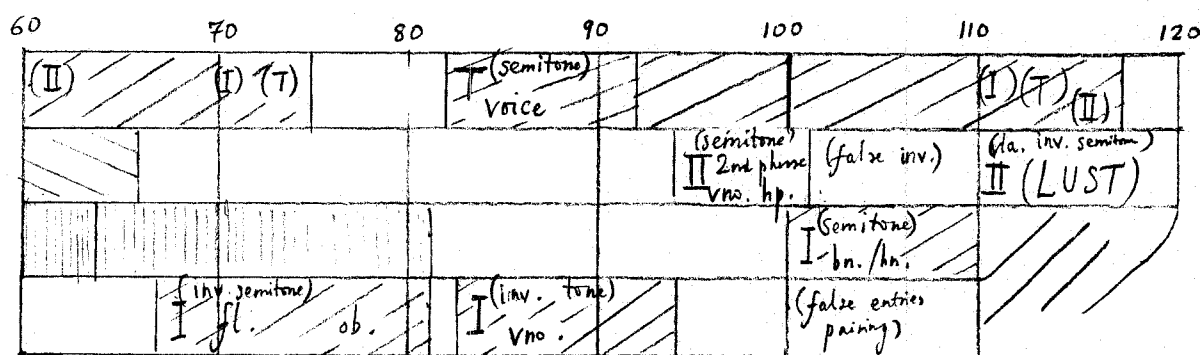
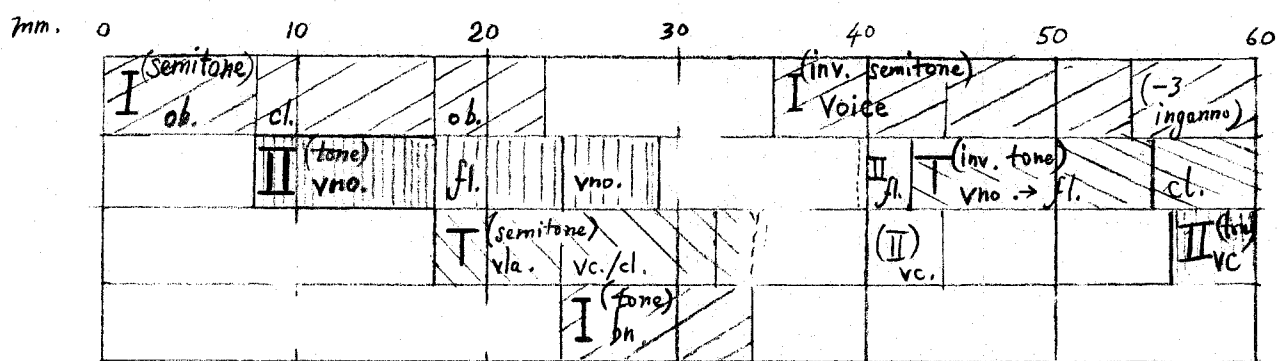
The entry of the soprano solo marks the use of the inverted forms. The phrase rhythm is constant, but its stress differs, depending on which division of the triple-time measure it falls. Octave displacements give further variation (Ex.2e):

Octave displacements, almost hinting at inversion (T)

e)

Each of the first and second limbs of each melody, as here presented, is scored for a different single instrument, the third limb returning to the original instrument. The voice has three substantial statements, one in each mode. The complex proceeds as in Ex.3.

Ex. 3



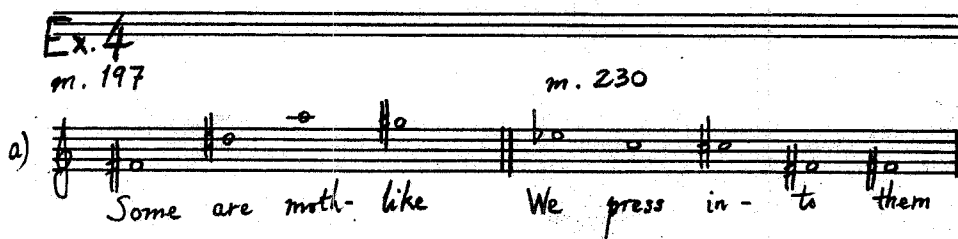
From m. 183, a new regime begins, in the shape of block chordal treatment, using only one of the three modes (T); the aggregates are based on semitonal/tritonal pairings (0 1 6 7) to give a harsher profile than previously suggested by the use of the mode. (The eight octatonic pitches are all apparent but the division of wind and strings emphasises these pairings as opposed to the diminished seventh).

The vocal melody, re-entering at m.197, marks the point where the aggregates begin to break down into smaller groups, still essentially T-based. The melody still combines elements of the previous complex with a new incipit. At this stage of the working, in early draft form, there is a table showing how four-note fragments may be internally inverted to arrive at a new mode. The first line of the table reads as in Ex.4:



and the table proceeds through a total of twelve examples, selected on a basis of modal segments of pitch classes that are consecutive but for one 'gap', as seen above-
(T: 3 (5) 6 8 9, II: 0 1 3 (4) 6)

These four-note groups provide a complex, fast-moving kaleidoscope of mode-shifting harmonies, abandoned at this point, in the final draft, but still apparent later in the piece. The two samples in Ex.4, however, provide the vocal line's incipits (Ex.4a).



As already stated, the melody at m.197 folds back upon the previous web of melodies, but, for the next entry ('We press into them') a new set of melodies was devised. This time the basis is the admixture of two modes within the line. Naturally a complete blending of two octatonic scales would give the complete chromatic scale and lose the octatonic character. This situation is avoided by the use of discrete segments belonging to either of

the two modes in use, and the eschewing of consecutive pitch classes suggestive of the 'missing' mode. The new, blended melodies are shown in Ex.5. This time there are no intervallically differing variants, but a retrograde is used. ('Noises', m.280).

Ex. 5: II & T

a)

Inversion: I & II

b)

At this same point from m.230 where the new set of melodies begins, the accompanimental texture enters a new phase. This is where, originally, the four-note cells as in Ex.4 had created a mode-shifting complex. For this passage, these were replaced by a texture suggestive of the 'pressing', 'kneading', 'urgent' motifs of the poem, an inversionsal semitonal movement, which the notes to the draft refer to as 'peristalsic' (Ex.6):

Ex. 6

II T I II

This motion has already been approached in the 'all-T' section, eg. mm.201-4. The pitch context is usually of conjunct segments 0 1 3 4 - simpler than the gapped segments of the previous form (as in Ex.4). The 'peristalsic' movement has to compete, however, with sustained chordal blocks, retained from the previous form, and with an increasingly important tritonic/major seventh (0 1 (6) 7) profile in the upper woodwind (strings at mm.241; 245; 257; 270; woodwind from 265).

If, at this point, it may appear that there are four key elements in the work:

- (i) melodically derived strands forming 'kaleidoscopic' harmonies
 - (ii) angular aggregates (0 1 6 7)
 - (iii) 'peristalsic' (0 4 - 1 3) squeezing
 - (iv) 'gapped', four-note segments in a swifter moving complex;
- then, each of these may be said to achieve its apotheosis in the latter part of the work.

The original type of melodic counterpoint is used for the section between climaxes at mm.280-300, involving a **stretto** effect from m.292 with a rapid turnover of mode. This, immediately followed by the aggregates (essentially in T, as before) produces the sense of exhaustion and suspension ('The rough fire burns'), escape from which comes through the 'apotheosis' of the (0 1 6 7) harmonies from m.354 (no. (ii) above), a compacted version of the melodies (m.367) (i), and the ultimate use of the previously subsumed 'gapped' modes (iv), finally revealed unmistakably at m.373.

It may be appropriate here to show the full version of the table mentioned at Ex.4, and to note its use at this stage in the work (Ex 7):

Ex. 7

Handwritten musical exercises (Ex. 7) on ten staves, each showing two measures of music. The exercises are labeled a) through l). The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Above the staves, there are handwritten annotations: "[inversional centre]" and "[gapped' p.c.]".

Annotations above the staves:

- Staff a: [inversional centre] [gapped' p.c.]
- Staff m: [gapped' p.c.]

Exercise details:

- a) Measure 1: II; Measure 2: m) T
- b) Measure 1: I; Measure 2: n) II
- c) Measure 1: T; Measure 2: o) I
- d) Measure 1: II; Measure 2: p) T
- e) Measure 1: I; Measure 2: II
- f) Measure 1: T; Measure 2: r) I
- g) Measure 1: II; Measure 2: s) T
- h) Measure 1: I; Measure 2: t) II
- i) Measure 1: T; Measure 2: I
- j) Measure 1: II; Measure 2: v) T
- k) Measure 1: I; Measure 2: w) II
- l) Measure 1: T; Measure 2: x) I

Ex. 7 cont.

22

Compare with score, mm. 372 - 378

At m.380 the vocal melody ('Devils') recalls the final phrase ('Angels', m.135) from the opening section.

There remains the 'peristalsic' material which has the coda (m.401) almost to itself (apart from the voice's last echoes of the original melody) but at a slow pace and with the crossing of the instrumental parts, and with 11 of the 12 statements in 'descending' order, (Ex.8), the urgent quality is replaced by a sense of resolution and of subsiding into the limbo hinted at in the last lines of the poem.

Ex. 8 Coda

String Quartet

(December 1988-June 1989)

The String Quartet belongs to that genre of composition which sets out on a journey in search of itself - or in the hope of some discovery, lying beyond the initial set of ideas, which, once made, may retro-actively illuminate the whole project. Work on such compositions may begin without a clear architectural plan or definite sonority being fixed, the hope being that when these are ultimately revealed their quality of coming from 'beyond' the compositional act will compensate for any lack of structural tautness or sonorous focus. Nebulous and wayward elements may grow among the stronger ideas, however, as they did in this Quartet: it is not surprising, in retrospect, that in this case, the original (1989) score required ruthless cutting (the work losing 30% of its original length) at a later date.

Early sketches

The very first pages of the working establish key moments (and even suggest certain of the work's 'sonorities', though not in any constructively fixed way). The solo viola's arpeggiations of a 2nd inversion, D flat major triad, subjected to a rhythmic system which sounds like syncopation, and with natural harmonics being struck to suggest a superstratum of a C major triad, leads to a melodic heterophony of D flat and C (Ex 1a). This was abruptly terminated by an 'interruptive' motif with a **tutti** chord played **gettato**, its components combining suggestions of the rival tonalities (Ex.1c).

There was some play between these two distinct ideas, the first achieving a kind of strained lyricism (Ex. 1b) as its rhythmic heterophony gradually 'falls in' to a strict metre; the

'interruptive idea' gave little ground.

The next idea was marked 'Chorale-like' (Ex.1d), and showed fragments of melodic heterophony petrified into a rhythmically homophonic, broad texture. This somewhat static and inert material was removed from the eventual revised score because it was felt to be sterile and an unnecessary impediment to the progress of the expositional section. But this was not before the 'Chorale' had, in its complicated harmonic working, exerted a definite influence on later areas of the piece.

Two further ideas were sketched (the sketch being quasi-continuous but clearly intended for expansion). One, marked 'scherzoid' (Ex. 1e), with skirmishing arpeggiations in a high register for the first violin, appears in the final version in the lead back to the recapitulation (mm 287-288). It is closely linked to the second, showing the obstinate D flat/C triads of the opening suddenly push out to a 'resolute' D major (Ex.1f). This was, again, clearly meant for a late (recapitulatory) stage of the work (and indeed appears there in the final version) (mm 289-291).

Ex. 1 String Quartet:
early sketch (Dec '88)

a) *viola*

l.v.

Vni

Ex. 1a cont.^d

Handwritten musical score for Ex. 1a cont.^d, featuring four staves: Vno. 1, Vno. 2, Vla., and vc. The score is divided into measures by vertical dashed lines. The Vno. 1 staff has a 'c)' marking at the end. The Vno. 2 staff has a 'sul pont.' marking. The Vla. staff has a 'c)' marking at the end. The vc. staff has a 'c)' marking at the end.

'Strained lyricism'

Handwritten musical score for 'Strained lyricism', featuring two staves: Vni. and vc. The Vni. staff has a 'sul pont.' marking. The vc. staff has a 'sul pont.' marking. The score is divided into measures by vertical dashed lines. The Vni. staff has a 'cresc.' marking. The vc. staff has a 'cresc.' marking.

'Interruptive'
gettato

Handwritten musical score for 'Interruptive' gettato, featuring two staves: Vni. and vc. The Vni. staff has a '3' marking. The vc. staff has a '3' marking. The score is divided into measures by vertical dashed lines. The Vni. staff has a 'c)' marking. The vc. staff has a 'c)' marking.

'Chorale-like'

Exercise d) is a short piece in 2/4 time, marked 'Andante'. It consists of two staves. The melody is written in the treble clef, starting on middle C (C4), moving up stepwise to D4, E4, F4, G4, and then down stepwise to F4, E4, D4, C4. The bass line is written in the bass clef, starting on G3, moving up stepwise to A3, B3, C4, and then down stepwise to B3, A3, G3. The piece ends with a double bar line.

'Scherzoid'

e) 

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a simple, folk-like style. The lyrics are written below the treble staff. The score includes a double bar line and a repeat sign. The handwriting is in ink on aged paper.

From these beginnings the work grew to considerable proportions. In seeking a natural narrative pace, the 'exposition' achieved an almost agonising slow motion. The effect was like that of the first 100 pages of a novel which is undoubtedly leading to something 'major', but is rolling towards it at the unhurried pace of more leisured days. The musical procedures surrounding the 'Chorale', seemed particularly protracted. This whole section was cut by 50% in the revised version from the opening to the arrival at the '2nd group'.

Eventual form

Among the ideas of the early sketch, the solo viola sparking off natural harmonics had a place in the 1989 score, but had already lost relative importance, as it was not very effective. The D flat/C 'strata' remained, and the introductory material

(mm.1 - 18) refers to most of the elements of the sketch (even the 'ultimate' D major) but in a lighter, indeed 'scherzoid' vein: this introduction was 'back composed' at a comparatively late stage of working on the exposition.

For the exposition proper, from m.18, the viola's syncopated figure is joined by other, freely jostling lines. (The 'cello's perfect fifth punctuations are, again, a retro-inspiration drawn from the 2nd group, when it was felt the passage needed more texture.) The tension between strata is sharpened (mm.32-35); the number of 'interruptions' (m.36) is decreased from the original score. With the 'Chorale' removed, the 'strained lyrical' moment (m.41) leads directly to the 2nd group.

By the time this new area was reached in the original sketch, the form of the whole work was apparent; a Lisztian single-span sonata form, where the exposition is followed by a slow movement and scherzo combining as 'development', and a momentarily enriched 'recapitulation' completes the impression of a universe all in one. The tonal underpinning would be an amplification of classical procedure, rising through the fifths from D flat to E flat for the exposition and adjusting to D - D for the recapitulation: the plan is further amplified by increasing tempo through the exposition.

Thus the 2nd group, **Animato**, rises from A flat minor to E flat major. Much of its underlying harmony derives from the deleted chorale, but the motion combines the **gettato**, complex chords with the notion of heterophony and the sparking off of harmonics, the effect being of a jerky mechanical riposte to the opening arpeggiations (Ex. 2 & 3a):

Ex. 2 String Quartet
2nd group

'Chorale'

a)

b)

Ex. 3

a)

The protracted establishment of E flat draws on the 'strained-lyrical' lines from m.41 + ff., but the conclusion of the section is brought about by the **gettato** disonances.

I saw the end of the exposition in terms of the classical double-bar line, a set of double doors leading to an unknown and unforeseen world.

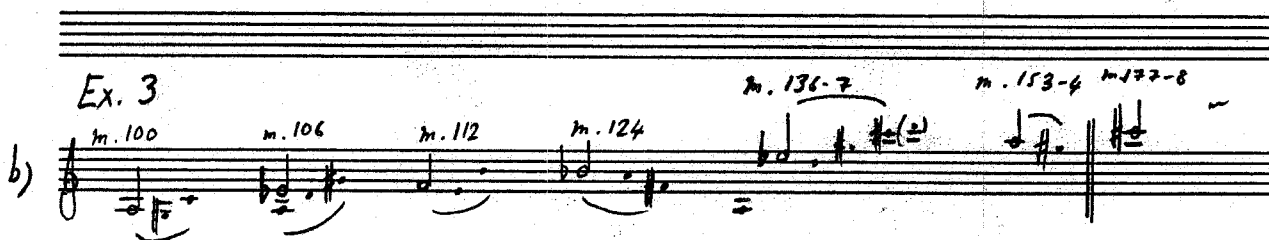
The problem of capturing the state of 'beyond-ness' became acute. In the original version an eerie little chorus in harmonics initiated the world beyond the double bar. It was not without some regret that this was cut in the revision, but it was simply a paragraph too many, once the crucial idea for the section had formed.

The final version arrives directly at this crucial moment (m.100). The first violin becomes an overwrought persona, uncontrolled and uncontrollable, whose wild outbursts cannot be contained or understood by the chorus of onlookers, who mutter among themselves. The image of this desperate character amid the uncomprehending throng might be likened to Marianne's outbursts in Jane Austen's *Sense and Sensibility*, with the added sting that whilst the violin's line may seem to work itself into a frenzy, it remains limited by the sonority of the instrument in this range, and disturbs its hearers more by its sense of wilful self-destruction than by any communicative power. Nonetheless, it begins a process whose desperate quality is not worked out until the catharsis of m.275.

The passage from the first outburst (m.100) to the onset of the scherzo-like music (m.168) has been little changed from the 1989 score, apart from the deletion of the repetitive cadenza/coda material at the end of this span. However, many details of the first violin's frenzy required clarifying. Passages where the solo line was in a different metre from the 'chorus', underscoring the solo's alienation in visual terms, did not help the listener or performer, and were re-written, along with the removal of some complicated figuration for the first violin, based on the heterophony resulting from combining rival lines (at a tritone's distance) in one part. The essence remains, of a

keening semitonal descent in the first violin, with nervous scuttering and displaced, uneasy fragments of melody in the other parts, the two either utterly apart, or in, as it were, a parallel orbit, not touching.

The semitonal line of the 1st violin has precedents in the **Animato** (Ex.3a), but also in the original opposition of 'strata' and in the 'strained lyrical' melody: it is the opposition of the latter with the conventional, mechanical texture (p.6) which precipitates the outburst at m.100. For all its obsession with descending lines and broken diction, the first violin part was conceived as a steady ascent (ex.3b) from a to c''' sharp (m.178) and ultimately to b''' (m.275) (the ascent being helped particularly by tritonal echoes of the melody).



The scuttering chorus bears a distant resemblance to the fragile arpeggiated heterophony of the opening of the work, but the (octatonic) dissonance of the **gettato** interruptions is the generating force for the pitch class content. (One such chord terminates the first solo.) The tritonal pitch element, combined with semitone and tone descents, links these snatched and disrupted lines to the first violin solos.

The ensuing dialogue, if such it can be called, was organised with a view to varying the solo violin's passions towards a dangerously unpredictable effect and varying the chorus' response in terms of mood and degrees of animation. The closeness of derivation of the chorus' material from the solo line is

particularly evident where the chorus is passionate or aggressive (mm. 119, 141). The rhythmically homophonic rising melodic line at m. 109 grows into a more sonorously expressive statement; at m. 159, this rising line in the other parts matches the first violin's descending line in forcefulness. An uneasy truce is declared: the passage from m. 100 to m. 167 has proved harmonically almost dangerously static.

For the 'scherzo', which ensues at m. 168, the other parts, one by one, join the first violin in a passage of contrapuntal equality. The melodic material consists of a collection of descending lines, each with its own specific length, and of a more lyrical, widely-spaced line derived from the 1st violin part in mm. 142-145 (Ex. 4b).

The opening passage of the scherzo is more formally organised than anything else thus far in the quartet. The entries from m. 178 are intervallically evenly spaced (Ex. 4a), and proceed in canon with 1st violin associated with viola (the intervals are altered at first), 2nd violin with 'cello.

Ex. 4 String Quartet

a) m. 178 + ff

Vno. 2
Vno. 1
Vla.
Vc.

b) Vno. 1 m. 142 + ff

Ex. 4b. cont.
 motifs: transposition as for viola

A (6 quavers)

B (5 quavers)

C (9 quavers)

E (9 quavers)

D (7 quavers)

ED often combined (7 + 7 quavers)

This lightly-textured dance is combined, first with the 'sonorous' statement from m.159 (see m.203), then with scurrying activity reminiscent of the 'chorus' from m.103; m.230 shows the latter type of movement at its height.

From m.248, the prevailing tritones from the 'chorus' are formalised into an octatonic palette (already implicit from m.222) somewhat reminiscent of the octatonic layers of 'The lines like trees proliferate', but tending to take the form of discrete four-note groups combining to form the twelve pitch classes among them, without internal overlap (Ex.5). This organisation prevails up to the massive ascent, reversing so many melodic descents, to the apogee of the entire movement complex at m.275. Here, the lower parts resort to repetitive groups of four-note modal segments (0 1 6 7), a new expression of the foregoing tritonal harmony (Ex.5b). Only at this point is the weight of drama and anguish resulting from the first violin's Marianne-like outburst, finally exhausted.

Ex. 5 a)
m. 248 (4 5 10 11) Mode I * Re-distributed in score

Vc. 2 (4 5 10 11) Mode I * Re-distributed in score II

Vla. (0 1 6 7) Mode II T

Vc. (2 3 8 9) Mode T I

Ex. 5 b)
m. 272

Vc. 2 Mode I Mode II Mode I

Vla. Mode II Mode T Mode II

Vc. Mode T Mode I Mode I Mode T

Mode II

The leadback to the recapitulation uses the 'scherzoid' music from the early sketch to push out to the virgin territory of D major. The recapitulation from m.296, is of the reversed type, with the **Animato** music first (a note-for-note mode 'translation' system being used to alter the tonality); the 'strained lyricism' passage then leads to a 'quasi-innocent' restatement of the original, arpeggiated, music, the 'strata' formalised into a compact expression of the twelve pitch classes (Ex.6), but this time remaining serenely, stably fixed on D.

Ex. 6

Mode T Mode T Mode I Mode II

The sirens'- whistling of the harmonics (much used in the 1989 exposition, and much reduced for the revised score) is allowed to dominate the texture at the end.

There is a sense of arriving, after certain tribulations, in a new America, the future uncertain, but holding the promise of being better than the past. This at least is in line with my original hope for the work.

CHAUSSEE

for orchestra

(August 1989-April 1990; April 1992-March 1993)

The title of *Chaussée* was chosen at a late stage in its composition, and sought to express something of the work's concern with patterning at ground level, or ground bass effect. Each of its sections sets up a rhythmic and harmonic scheme and lets it work itself out - the rhythm in particular being far more systematic than in the immediately previous works, while the pitch choice falls once again into octatonic strata, more closely governed than before by specific selections within the modes and by consistency of chordal profile.

'Chaconne'

The outer sections - opening and concluding the work - have perhaps the most obvious rhythmic structure. Having arrived at their present form only after completion of the central body of the work, they represent perhaps a clarification of the procedures within. The original conception of the 'introduction' as a low-pitched, brooding, self-contained passage, characterised by descending lines, became formalised into the 'chaconne' genre, while the accumulative acceleration which is a feature of the opening section grew from the repetitive nature of the material.

The originally imagined tonality of F sharp (minor) retains its gravity throughout the section. The three modal 'strata' are also differentiated by rhythm, so that three rhythmic types work simultaneously in different *tessiturae* and mode. In the opening 'chaconne', it is the lowest in pitch of these strata which is the most important. The background of a 3/4 pulse is felt, but

combined with a movement every eleven semiquavers, to give the effect of an upbeat gaining in duration, measure for measure; which it does, after three false starts, to arrive back at its original position, defining a period of 25 bars, as in Ex.1a.

Ex.1 *Chaussée: mm. 1-92*
Ground-rhythm: lowest stratum

a

This is repeated twice, to give 75 bars plus a coda, with gradual acceleration from $\text{♩} = 72$ to $\text{♩} = 120$. One octatonic mode per stratum per 25 bars is used: for this lowest stratum, the language is entirely composed of (0 5 11) / (0 1 6) blocks, arranged as in Ex.1b.

Ex.1 *Harmony: lowest stratum*
(Mode T)

b)

The central stratum is rhythmically less active, though its basis on a period of eight semiquavers achieves a $3/2$ 'hemiola' effect. The opening chords, being (0 5 11) = (0 1 6), appear to lead out of the base stratum but this is, so to speak, an 'inganno', as the ensuing aggregates are (0 2 6) (Ex.1c). These begin their formal pattern one bar after fig.1a and at equivalent places in the 25-bar repetitions.

Ex. 1 Central stratum
(Mode I)

c) + selection: m. 26+ : Mode II

The treble stratum is characterised by a rule of **threes**, whether in the crotchet-movement, triple time of its snatches of melody, or in its 'telescoping' of rhythm from a 24 semiquaver duration down to 3, in multiples of 3, and back as in Ex. 1d. The characteristic pitch choice is (0 3 11) = (0 1 4). (Ex. 1e)

Ex. 1 Rhythm: treble stratum (Mm. 1-11 omitted first time)

d)

Ex. 1 Harmony: treble stratum
(Mode II)

e) m. 26+ : Mode II

Ex.2 shows the sifting of octatonic modality across the scheme:
the labels (I, II, T) are as defined for previous works.

Ex. 2: *Chausée*
mm. 1-92
Modal organisation

	m.	26	51	76
'TREBLE' ♩	II	T	I	II (+I) echo
'CENTRAL' ♩	I	II	T	I
'LOWEST' ♩	T	I	II	T

Ex.3 shows the whole system over a 25-bar span. The orchestration naturally observed the 'stratification' according to tessitura, each instrument being fixed in a particular stratum, though some (such as the harp) have greater licence, and all may shift according to the requirements of the ensemble, and its total range, at a given point. (v. Ex. 3 on next two pages)

Ex. 3 Chaussée
mm. 1-28

Handwritten musical score for Ex. 3, measures 1-28. The score is written on a grand staff with two systems of four staves each. The first system contains measures 1-14, and the second system contains measures 15-28. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for Ex. 3, measures 29-42. The score is written on a grand staff with two systems of four staves each. The first system contains measures 29-36, and the second system contains measures 37-42. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 3 cont'd

1a

Inversion

For the section from fig.5, a similar system is applied to a different effect. The three strata remain much as before in terms of pitch character, with the (0 3 11) = (0 1 4) segments the most treble etc., but the rhythmic structure is inverted to give 'elevens' in the treble stratum and 'sixes' in the bass. Rather than semiquavers in 3/4, the unit of operation is quavers in common time ($\text{♩} = 120$), and the unifying pulse of the 'chaconne' gives way to a more aggressive and wayward movement. 'Shadow' chords, falling between the rhythmically structured ones, enhance the sense of jagged unpredictability. Instrumentation, too, is aggressive: strings are omitted.

The elements shown in Ex.4a carry us through to fig.5a, from which point the same rhythmic system is repeated with its chordal elements in *rovescio* (somewhat compacted). The contrast between this brusque brassy music, and the light and airy statements related to the triple-time melody of the 'chaconne' (Ex.4b), which are alternated with it from fig.6, provides a climactic tension. Ensuing repetitions of these statements are shorter, progressing as it were from a later point in the same sentence each time.

Ex. 4: Harmony from fig. 5.

a) *Mode II* (T)

Mode I (II)

Mode T (I)

Ex 4: Harmony from fig. 6

b)

(I)

II

(T)

I

(II)

Melody (Fig. 6)

Melody: see ex. 1d.

Elements of the rhythmic strata have been stripped out of the melodic passages to ensure the lightness of their passage, but shades of this structure remain - the (0 1 6) groups in 'elevens' in the bass; (0 4 6), centred in 'eights', and the melody an expression in 'sixes' of (0 3 11).

The apogee of this particular organisation comes at fig.14. The (0 1 6) group in 'elevens' are expressed in a more arpeggiated form, and as part of the acceleration involved here (triplet quavers, $3 = 2$, being the 'unit' of rhythmic modality) a new complex of (0 1 6) harmony is generated. The triple-time melody sounds through from the bass, in (0 3 11) groups; the (0 4 6) groups have, as ever, a central role.

By fig.14, the treble, central and bass strata have each had a turn at two of the three octatonic modes; at fig.14, instead of the expected re-ordering, the modal system is swivelled to prepare for the inverted form of it used in the next section, (Ex.5).

Ex. 5 *Chaussee*
Fig. 5 - fig. 16a

The musical score consists of three staves. The top staff is labeled with measures 5, 6a, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 16a, and 17. The middle and bottom staves are labeled with Roman numerals I, II, and T. The score shows a complex pattern of modal changes and chordal structures across the measures.

Central section

The working for the section from fig.17 is more complex than in previous sections. Striding across the top of the texture, the 'chaconne' melody in its most decorated form, is a signal that the same system of 'threes', 'eights' and 'elevens' is in use, but a far greater density of modal chords was generated, and the rate of modal changeover deregulated to provide the pattern in Ex.6: the constant simultaneity of three modes is replaced by a shifting pattern of three, two and one mode sounding at a given moment. The rate of modal changeover is inspired by the rate at which the 'batteries' are deployed, hence, the lowest stratum, which contains the elevens, moves most slowly; the central 'eights', most quickly. The rhythm of the 'threes' melody, drawn from the opening chaconne (see Ex.1d and Ex.4b), goes into reverse when it crosses a change of mode as at '132' = c.fig.18. The rate of change follows this phrase structure hence the top stratum's relative slowness of trope change. Though the batteries of the prominent chords remain familiar (Ex.7), newcomers are interposed, preserving the mode but varying the intervallic outline. This system (as shown in Ex.6) ends at fig.24a. This incorporates, from fig.22, a restatement of the concluding bars of the previous section (fig.15, 16, 16a), which once again has a post-climactic effect.

Ex. 6 *Chaussée*
fig. 17 - 24a
Numberings are in semiquavers

704

T	132	II	264	I	362	T	440	II	572	I
I	88	T	176	II	286	I	418	T	528	II
II			242	I	308	T	396	II	412	I

fig. 17a 18 18a 19 19a 20 20a 21 22 23 23a 24 24a

Ex. 7 *Chaussée*
Fig. 17 + ff.

132' mode change: (to II)
 132' mode change: (to II)
 88' mode change: (to T: alternate with remaining I)
 242' (to I)

Conclusion: Reunion of elements

The final section, from fig. 26, is a mosaic drawing together all previous elements. Its basis is the 'chaconne' fixed firmly in triple-time and at its fastest tempo, as last heard, of ♩ = 120. Compared with its first statement, however, it is re-ordered in an almost haphazard fashion; it is grounded on E rather than F sharp, and its constituent strata transposed to suit their new-found locations (Ex. 8) and neighbouring intrusions. These latter consist of fragments of the aggressive music from fig. 5 + ff, and the answering melodic phrases - being restated in their original chronological order, but at unpredictable intervals, cut across by the chaconne's own melodies. Fig. 36 reveals the 'post-climactic' music for the third time. Further references to figs. 16 and 16a bring the work to a close.

Chaussée Ex. 8

Figs. 26-39

New order in terms of original barrings: (Figs. 1 to 15)	New Fig. reference	Overlay
mm.	Fig.	
1 - 5	26	Fig. 5 (mm. 1-3)
35 - 43	27 27a	- Fig. 6
6 - 11	28	Fig. 5 (mm. 3½-7)
44 - 50	29 29a	- Fig. 6
51 - 59	29b	Fig. 6 (transposed)
12 - 15	30	Fig. 5(mm. 8-10); Fig. 5a
60 - 65	31 31a	Fig. 6 into Fig. 8 (transposed)
15 - 16	32	Fig. 5a (mm. 1 - 2½)
66 - 71	33 33a	Fig. 8 cont; Fig. 10 (transposed)
17 - 24	34	Fig. 5a (mm. 2½-8)
72 -76	35	Fig. 10; Fig. 12 (transposed) [(Fig. 5(end)]
25 - 34	36 36a	Fig. 15; Fig. 17
79 -80	37	Fig. 15
33 - 34	37a	
81 - 90	38 38a	

MOMENTANEA

for large ensemble

(May 1990 - November 1991)

A 'momentaneous' idea, plucked from the split second of its conception and given substance: increased in scale, with details brought into focus as on a microfilm, and with endless variations of its essence gradually revealed -such was the idea lying behind the composition of **Momentanea**, wherein the systematisation of compositional procedure reaches a new level of intricacy and intensity.

It is also very brief, as befits its conception. A suitable title in English was sought in vain, but a chance reading discovered 'momentané' in French, which supplied 'Momentanea'.

Once again the octatonic scale, the 'second mode of limited transposition', is the basis of the harmonic language. There are two new features as compared with previous works, however: the exploration of four-note tropes within the scale on a systematic basis, and the fixing of certain pitches to give a permanent framework for the shifting tropes within. **Contour** - in particular, areas of sweeping descent and ascent - becomes important, while the expression of the trope or mode in ways varying from monodic line to chordal block, yields another area for exploration.

The fixing of certain chordal arrays has been mentioned. For a 'linear' expression an arpeggiated genre, always the same in essence but ever varied in actuality, was devised, whereby the four pitches are expressed in a six-note group, involving two repetitions. For any given four-note trope, the system as created

offered 600 different possibilities: the idea was that these should run continuously and systematically, and that, once stated, none should be repeated throughout the course of the work.

Two further ideas were apparent at an early stage of the working, namely, a balance of 'spheres of influence' for the three octatonic scales, and a symmetry of detailed and of overall form.

Instrumentation brought its own set of problems and complexities some of which were only resolved at a later stage.

Fixed chordal arrays

Chords were devised, one for each octatonic mode, wherein not only the 8 pitches, but as many different intervals as possible were deployed (somewhat as in Berg's famous series encompassing all different pitches and intervals). Beyond their use as a full chordal array, these also provide the fixed basis for the 'ascent' and 'descent' that are important especially in Sections A and D2.

The four-note tropes then hurry to explore each stage of the ascent or descent.

Exx.1 & 2 show, respectively, the 'total' chord of Mode I, and the first stages of the descent featured in Section A.

Ex. 1 *Momentanea: fixed array [I]*

The musical notation shows a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 2/4. The notation is handwritten and includes some additional markings like 'a' and 'b' above the notes. The notes are written as whole notes. The notation is labeled 'Ex. 1' and 'Momentanea: fixed array [I]'. There are also labels [A] and [B] with arrows pointing to specific notes.

Ex. 2 *Momentanea:*
Section A

SECTION A

8va: $\begin{matrix} 2 & 3 & 4 \\ \uparrow & & \end{matrix}$

$\begin{matrix} 4 & 3 & 4 & 3 & 2 & 1 \\ 1 & 2 & 1 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 3 & 1 & 2 \\ 1 & 2 & 1 & 2 & 4 & 3 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 2 & 3 & 1 \\ 1 & 2 & 1 & 3 & 2 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 2 & 1 & 3 \\ 1 & 2 & 1 & 3 & 4 & 2 \end{matrix}$ + R

$\begin{matrix} 4 & 3 & 4 & 2 & 1 & 4 \\ 1 & 2 & 1 & 3 & 4 & 1 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 1 & 2 & 1 \\ 1 & 2 & 1 & 4 & 2 & 3 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 1 & 2 & 3 \\ 1 & 2 & 1 & 4 & 3 & 2 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 1 & 4 & 2 \\ 1 & 2 & 1 & 4 & 1 & 3 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 1 & 2 & 4 \\ 1 & 2 & 1 & 4 & 3 & 1 \end{matrix}$ $\begin{matrix} 4 & 3 & 4 & 1 & 2 & 1 \\ 1 & 2 & 1 & 4 & 3 & 4 \end{matrix}$

[This order appears in working table - corrected after its use here!]

$\begin{matrix} 4 & 3 & 2 & 4 & 3 & 1 \\ 1 & 2 & 3 & 1 & 2 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 4 & 2 & 1 \\ 1 & 2 & 3 & 1 & 3 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 4 & 1 & 4 \\ 1 & 2 & 3 & 1 & 4 & 1 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 4 & 1 & 3 \\ 1 & 2 & 3 & 1 & 4 & 2 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 4 & 1 & 2 \\ 1 & 2 & 3 & 1 & 4 & 3 \end{matrix}$ + R

$\begin{matrix} 4 & 3 & 2 & 3 & 4 & 1 \\ 1 & 2 & 3 & 2 & 1 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 3 & 2 & 1 \\ 1 & 2 & 3 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 3 & 1 & 4 \\ 1 & 2 & 3 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 3 & 1 & 3 \\ 1 & 2 & 3 & 2 & 4 & 2 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 3 & 1 & 2 \\ 1 & 2 & 3 & 2 & 4 & 3 \end{matrix}$

Sections B and C are, for the most part, becalmed within the same chordal profile. Shorn of contour possibilities, they resort to modal transposition and rhythmic invention, while C also begins the process of converting linear expression into chordal blocks, embroidering the symmetrical patterning of this section according to a related plan.

Section C also bursts out of the Mode I profile for good and achieves a new confluence of modes preparing for the chordal central Section (C2/D).

The nature of the arpeggiated genre

This was known as the Snake, and follows through its permutations with the persistence of a Dohnányi finger exercise.

If the four pitches in question are numbered 1, 2, 3, 4, starting with the lowest, the work begins with the six-note pattern, for the initial trope, of 434321 while its complement has the inversional opposite 121234. Adjacent repetitions (443421 or 434421) are disallowed, and all four pitches must be present, so it follows that in terms of 'packing' the sextuplet, the two initial versions are at the extremes of the system. Rather than proceed through the permutations consecutively, however, the decision was made to use **alternate** versions; the intervening ones could be taken up later. This would give a swifter flow and a more perceptible rate of change of the pattern.

Ex.2 shows how the system works through the pitches, the snake-patterns being inserted beside the relevant tropes. In each case, one trope runs in rhythmic septuplets (7 notes per crotchet) and its complement, in quintuplets.

As six notes are present for every version, regardless of rhythm, the quintuplets would be left far behind, but are saved by having fewer consecutive statements of each trope. A typical pattern is (HJGK)(septuplets) 4+3+3+2 statements; (quintuplets) 3+2+2+1 (for 4 tropes).

The four-note tropes themselves proceed in a manner analogous to the permutations of the Snake, in exhausting the possibilities around the uppermost pitches before moving on, as Ex.2 shows. (It seemed appropriate to the idea of the piece that it should emerge from a scarcely perceptible altitude.) It is the white note

Ex.3



Ex.4 Momentanea:

SECTION B

i) (m. 15) [sic] [+2] (m. 23) [+4] (m. 31) [± 0] (m. 33) [± 6] (m. 34) [-5] (m. 36) [-4] (m. 38) [-1]

123 413 123 414 123 421 123 423 123 424 R 123 431 123 432

ii) 123 412 (4 3 2 1 4 3)...

iii) (m. 25) [sic] [-2] (m. 30) [-1] (m. 32) [-4] (m. 33) [± 0] (m. 34) [-4] (m. 37) [+5]

R 123 413 R 123 414 124321 123 423 123 424 123 431

(m. 45) [-2]

123 434

124 123

123 [+2] b_e (m. 45) [+1] [± 0]

123 432 123 434

This shows the basis of the working:

each trope statement was transposed in the score, and i) and iii) had rhythmic additions, from within the mode: ii) had 'foreign' additions.

Each given aspegiation pattern (123 412) is partnered by its complement: later working has eroded some details.

Section C furthers the system of gradually admitting the 'foreign' (or complementary) pitch classes. The working showed melodic strands (or double strands) marked 'Prime', '+1', '+5', 'R', according to the number of additions. (Where complements appear, they have the form opposite to the main trope, e.g. trope 'Prime': complement '+5'.) Some of this working was overridden by the move towards a more chordal texture, the chordal harmonies being generated by transposition, within the mode, of the tropes repeated from B. Ex.5 shows some of the background to this.

Ex. 5 Momentanea:
Section C: form and harmony

a)

m. 57 1/2 (3) m. 62 1/2 (6)

m. 51 (1) m. 58 (4) m. 67 1/2 (7) (Mode II)

m. 54 1/2 (2) m. 62 (5) (Mode II) m. 71 (8)

b)

Mode I

(1) (± 6) (+ 3) (- 3) (8)

(2) (6)

(3) (4)

Ex. 5 Momentanea: Section C

c)

1 2 3 4 1 3

Trope * P +1 +2

Comp. +5 +4 +3

Trope +3 +4 +5

Comp. +2 +1 P

m. 51 m. 54 m. 57 m. 62

Mode II

1 3 4 3 2 1

Trope +2 +3 +4

Comp. +1 +2 +3

Trope +5 +4 +3

Comp. +2 +1 P

Trope +5R +4R +3R

Comp. +2R +1R P

m. 63 m. 66 m. 69 m. 71

Mode II

Shaded areas show figuration predominating: blank areas, chordal blocks predominating

Figuration patterns:

d)

* P m. 51

+1

+2

e)

Comp. * m. 54 1/2

Trope +3 +4 +5

Comp. +2 +1 P

Complement, above,
has figuration based on 'P'

Trope's '+5' figure
has been subsumed.

Trope, +4, is shown.

Complement completely
omitted.

Typical addition pattern:

+1

+2

+3

+4

+5

Solidification

At the onset of Section C2, the restless 'snaking' has entirely solidified into chordal blocks, and the predomination of Mode I is replaced by a three-strata harmonic system involving chords of all three modes, but with Mode T somewhat more in evidence than the rest. In fact the central stratum which establishes Mode T as prevalent, begins as Mode I, and is 'metamorphosed' chord by chord into the new mode; the lowest stratum continues in Mode I, using a selection of the chords generated in Section C (see Ex.5b), and Mode II occupies the uppermost stratum.

Ex. 6a: Momentaneous:
Section C2/D: chords

The musical notation for Ex. 6a is organized into four systems across three staves. The first system is labeled 'II' on the left and contains five measures of chords, with the second measure labeled 'II 'FIXED ARRAY''. The second system is labeled 'I INITIAL ARRAYS' on the left and contains five measures, with the first measure labeled 'I 'FIXED ARRAY'', the second '+T', and the fifth '(+I)'. The third system is labeled 'T LATER ARRAYS' on the left and contains five measures, with the second measure labeled 'T 'FIXED ARRAY''. The fourth system is labeled 'I' on the left and contains five measures. The notation includes various chord symbols, accidentals (sharps, flats, naturals), and parentheses around some notes or symbols.

The section begins with the full version of the Mode I 'fixed array' chord: the equivalent chords for Modes II & T, devised much earlier in the working, are at last brought to bear. Each stratum has five fixed chords, arranged and numbered to give a pattern of descent, as shown in Ex.6a above.

The procedure for Section C2 began by being exceedingly simple, involving a kind of arpeggio motion between the three strata, beginning with the central (T) tier and usually passing through it when going between the uppermost and lowest - hence the central stratum's relative dominance.

The pattern in its most basic form is shown in Ex.6b.

Ex.6b: C2/D: pattern of chordal statements

chord no.

TREBLE
1 2 3 4 5

CENTRAL
1 2 3 4 5

LOWEST
1 2 3 4 5

The diagram shows three horizontal staves representing different strata: TREBLE, CENTRAL, and LOWEST. Each staff has five numbered positions (1-5) and a series of notes indicating the chordal statements. The notes are arranged in a pattern that suggests a descending sequence of chords across the strata.

Ex.6c shows how it was rhythmically dislocated, the chords coming with varying degrees of delay; Ex.6d shows the eventual order of chords in this system.

Ex. 6c: C2: dislocations; Each centimetre box represents ♪.

TREBLE

CENTRAL

LOWEST

Ex. 6d

Total effect

C2: mm. 75-80
[m. 75]

II 1

II 4

(II) (II) (T)

T1 T2 T4 T3 T5 T1 T3 T4

[m. 78] II 2

II 3

II 5

I 5, 4

II 4

T3 T2 T5 T3 T4 T2 T1

I 3 I 2 I 4

Section D continues the pattern of C2, but balances two strata, the lower of which is predominantly in Mode T, the upper mostly in Mode I - a few Mode II chords are tossed between them. Each of the strata works out its own pattern, equivalent to the 'arpeggiation' of Ex.6b: the two occur simultaneously, hence D is more involved than C2.

Return

In terms of the intended symmetry, the work has already begun its homeward journey at Section D. At D2, this becomes apparent in the material, and the whole of the remainder of the work is clearly analogous to the outward journey.

The Section D2 - E accordingly corresponds to Section A, but descent from a height is replaced by ascent from the depths, Mode I is replaced by Mode T, and the Snake re-enters in its previously unused middle reaches. Rhythmically, the respective entries of Section A are reproduced, but there is less fixity of pitch profile, the tropes being selected from between the pitches of variously spaced chordal backgrounds which were used purely to generate harmony, and are not in themselves heard. (These unheard framing intervals are drawn from the Mode T fixed-array chord.) This allows a swifter ascent than an exact 'mirror' of A would have permitted and octave displacement adds to this effect. (Ex.7)

Ex. 7 Momentanea: Section D2/F

Mode T

background intervals selected from (T) fixed array

background interval for 6s

+ R

5G, 5H, 4C, 4I, 4H, 4G

4 1 3 4 3 2, 4 1 3 4 2 3, 4 1 3 4 1 2, 4 1 3 2 4 2, 4 1 3 2 3 4, 4 1 3 2 3 1

1 4 2 1 3 1, 1 4 2 1 3 4, 1 4 2 3 1 2, 1 4 2 3 1 4, -, 1 4 2 3 4 1

The inversions used here are in fact the neighbouring patterns to the true inversions: thus, are the inversions of the 'missing' patterns (between alternations)

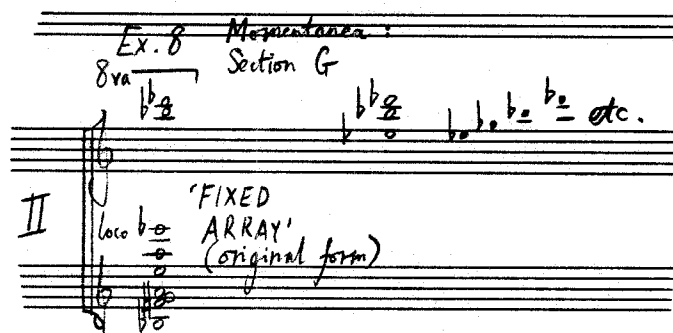
Chords, overhanging in the treble from Section D, die out by E as one system replaces another.

The composite section D2 + E is similar in length to Section A which it balances in terms of its function.

Section E2 + F corresponds to Section B, the main difference apart from mode and pitch content being that chordal arrays in the manner of the central episode (C2 + D) are pitched like boulders into the surrounding texture. The tropes for the main texture continue the T patterns from D2 + E.

The final Section, G, corresponds to C, and uses the same structure of tropes and their complements with varying degrees of addition, but with a new set of tropes and of Snake patterns. The Mode is essentially II, balancing at last the previous

periods of dominance by I and by T. The tropes are derived, this time, directly from the framework of the Mode II fixed array chord, that is, including segments of it, with extra pitches in between.



Partly because of the increased stability this gives, the gathering intensity of Section C is replaced by an annulment of harmonic impetus and the patterns become a delicate tracery as the work subsides into silence.

PROMONTOIRES

for 'cello and piano

(October 1991 - February 1992)

The vision which informed **Promontoires** was of an alternation of related ideas, growing in scale as they proceeded, with sidelong vistas revealing former journeyings. It is as if one were exploring a series of rocky promontories and bays, each larger than the last, bay visible from bay and promontory from promontory, while beyond all this, the sea shades off into infinity.

Compositionally, there was a desire for a new harmony and for a clear, external and pre-determined control of time and pace.

The harmony derives from a six-note, symmetrical mode which alternates semitone and minor third. There are four such modes, and pairs of these can be combined into a nine-note vocabulary.

As to the form, the Golden Section became important particularly with regard to the increasing of scale mentioned above. It was used on two levels; to pre-determine the lengths of sections in easily divisible Golden Section durations; and at a more local level, to generate a rhythmic counterpoint of Fibonacci series which create a network resembling a parabola, along which the immediate events of the work are spaced.

A view of the entire work appears as Ex.1. This shows the large-scale Golden Section structure and the behaviour of the modes, but not the Fibonacci parabolas which are too detailed in relation to the scale of the other components. Golden Section durations (55, 34, etc.,) are in minims. (Ex.1 on next page.)

Ex. 1 *Promontoires*

$\text{♩} = 72$ $\text{♩} = 63$

Values in minims
 '16' '25' '16' '55' '34' ← '89' → '55'

GS of entire work '25' '30' GS of $\text{♩} = 63$ section

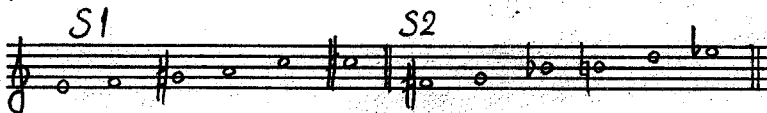
'34' '21' '21' '13' '55' '34' '34' '21' '19' CODA
 '73' '21' '21' '13'

Semiquaver reference
 328 - - - - 329 600 768 1940 1260 1480 1752 2192

Mode
 S1 S1+...S4 S1 S1+S4 ... S4+S2 S2+S3 S3+S2 S3, S1 (+S2) S4+S2 S1+S4 S1+S3 S1+S4 %

Fig. ... 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Modes:



Exploring the six-note mode: the Fibonacci network

The piano introduction is entirely confined to S1. Even within this restricted language, the number of possible chords and positions is daunting: enough were generated to provide the material for the first, busy stretch of the counterpoint of Fibonacci series. This is shown in Ex.2. The unit of counting is the semiquaver. Each line is a series of increasing durations - 2, 3, 5, 8, 13... semiquavers; at each new attack another line joins the complex and starts its own series.

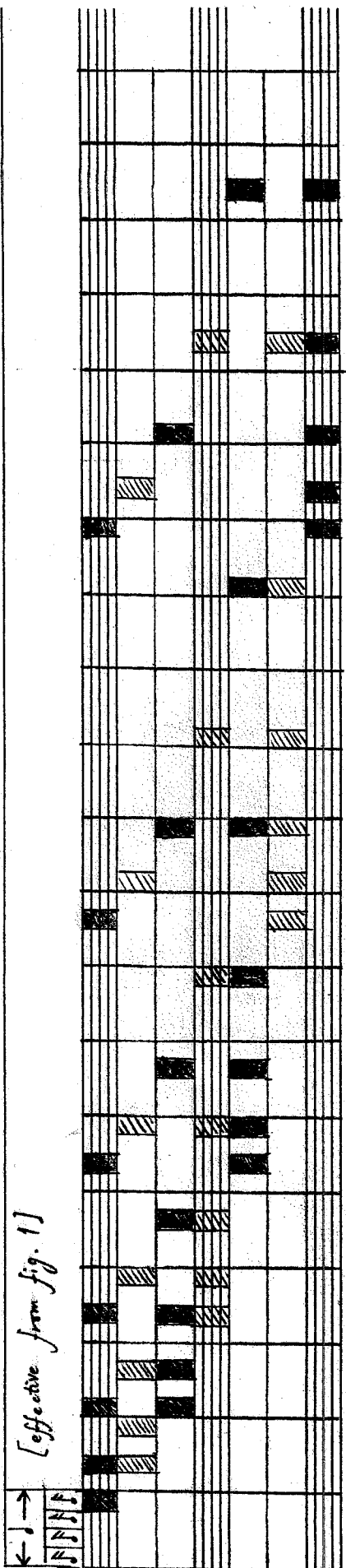
Detailed and local though it is at first, the nature of the series ensures a rapid expansion of durational values, and thus the system demonstrates in an extreme form the work's concern with growth and (ultimately) infinity. When the events of the system grow so far apart as to occur off the horizon of a page, 'ghost' entries are used to maintain some movement (real entries, reflected across the axis of symmetry of a real event, but searching otherwise uncolonised zones). Back at the very beginning of the system, there are many entries competing for space; as each line of the network has its own set of chords, a selection was made according to which yielded the best line.

(Ex.2 on next page.)

According to this scheme, the 'cello's entry comes after 128 semiquavers have passed, an anticipation of the 'real' moment of importance at 144. The piano introduction has already made alterations to the literal system, namely in the false start and re-entry at fig.1: this is because the series tends to gather momentum more quickly than the unprepared ear can follow - there are of course, analogous delays and restatements in classical procedure. The timing of the restatement introduces the larger-scale Golden Section divisions, as fig.1 occurs at the

Ex. 2 Promontires: Parabola: (Introduction)

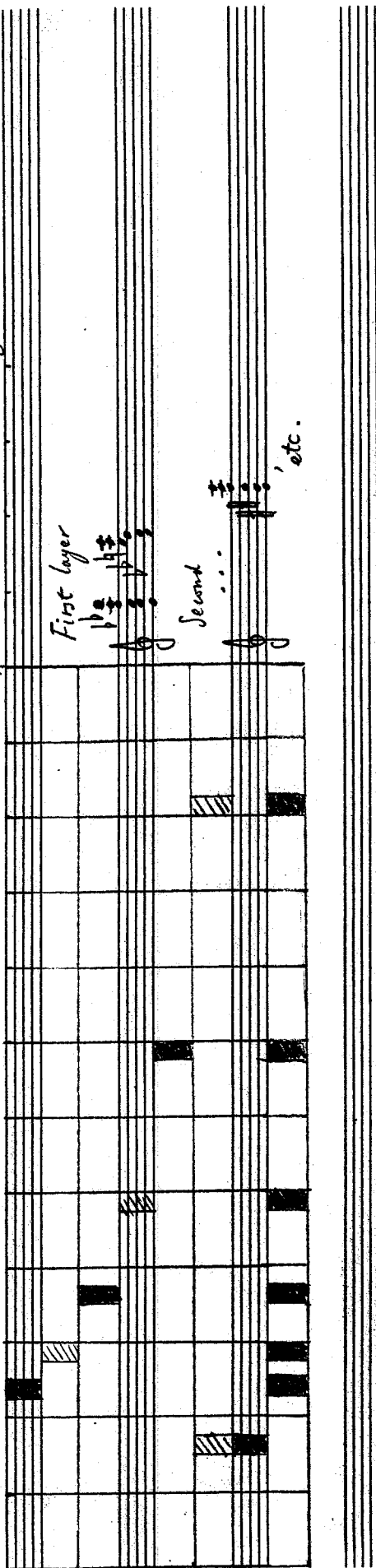
[Effective from fig. 1]



(♩ 81)

(128)

vc. j



minor Golden Section of the introduction dividing it into $6+10=16$ bars of $4/8$ time. At fig.2, the bars themselves begin to demonstrate Golden Section patterns, with series of $2/4$, $3/4$, $5/4$ measures adding up to easily divisible Fibonacci numbers. The moment of fig.2 (the 'cello's entry) proves to be the minor Golden Section of the section up to fig.3, but this complex is soon to be interrupted.

'Cello entry

The 'cello introduces a new mode, S4.

Its opening G, the first note foreign to S1, coincides with the first major silence in the network: the frozen character of the music takes advantage of this, the next parabola (fig.2 + 3 bars) being partially eroded. The piano admits S4 pitch classes only as **acciaccature** or other apparently ornamental punctuation. It is mainly concerned with a new internally transposed (S1.) version of the introduction melody, spaced out along the ever-increasing proportions of the network.

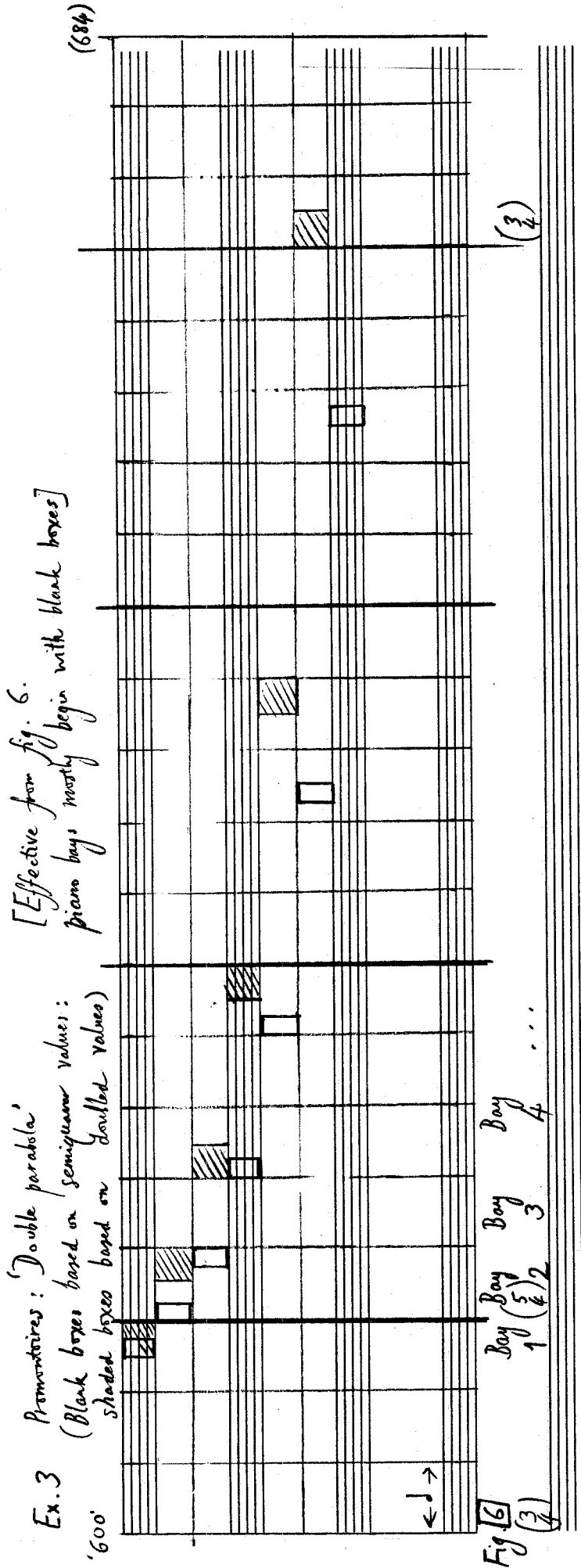
Figure 3 is an anomaly in the system: its length and mode (S1 only) and material balance the piano introduction, so that in structural terms it is an arrestation of the pattern of events. In more immediate musical terms it increases tension by this very means, and initiates the broader movement - the first view of the open sea? - at fig 4.

Tempo change: the double parabola

Introducing modes S1 and S4 as equal if not fully integrated partners, the new section from fig.4 introduces a broadly moving, rising motif in the 'cello; this is extrapolated from the piano's motif one bar after fig. 2b.

The tempo change from $\text{♩} = 72$ to $\text{♩} = 63$, interrupts the longer scale Golden Section patterning. For compositional purposes the Fibonacci-based network continued (from 328) as if neither fig.3 nor the change of tempo had happened. It was calculated that the combination of 'missing' material and changed tempo meant that 610 (the next Fibonacci number after 377) was roughly correctly placed in constant, clock time, and from this point a double parabola network was initiated, making a reference to the near-doubling of tempo. Before this point, fig.5 to the end of fig. 5a (or 492 - 600) (this is S4 only) shows how bare the parabolas have become: from fig.6 the double parabolas provide a new textural regime as the piano, no longer restricted to the moment of attack, moves in **bays** (as they were styled in the working) whose length was originally determined by the discrepancy between the semiquaver and quaver parabolas' versions of the same event.

Whereas in the section between fig 4 and fig 6 the 'cello's solo is punctuated by abrupt piano chords - like a breaking apart of the initial music - the arrival of the double parabolas achieves a new constancy of texture. This is allied to a new modal fusion. By concentrating purely on inversionally symmetrical placings of the S4 chords and combining these with their nearest S2 equivalents, a symmetrical nine-note array (with internal repetitions) could be formed, and it is these which the piano explores, in varied figurations. Ex.3 shows the form of the 'double parabola' from 600 (fig.6); Ex.4 shows the harmony.



Ex. 4 Promontaires: 9-note harmony (fig. 6)

Bay 1

S2 S4
(transpositions of introduction chords)

Bay 2

Bay 3

Bay 4

While the double parabola controls the detailed placing of texture, the outward form is governed by the larger and simpler Golden Section system as Ex.1 showed. This section (Fig.6/6a) is the minor Golden Section portion of the whole section from fig.4; the Golden Section of this minor Golden Section, and the Golden Section of that, are decisive points in the 'cello's diction (the moment of fig 6a, and the moment 10 crotchet beats after it). These nearly coincide with points in the parabola: the piano's entry just before fig. 6a, and sudden resumption, show the discrepancy.

Figure 7 begins the '34' to balance the previous '55': this carries us through to fig.9. At fig.7 several features may be remarked: a plateau is reached after the 'cello's ascent and the

piano's cascades; the melody chiefly in the 'cello is a time-expanded version of the opening S1 melody; the mode is now S2+S3. From this plateau, the 'cello's descent marks the end of the effective **exposition** of the work. Its nadir is reached at fig. 9a, a little delayed from the end of the '34' at fig. 9; the aftermath of the piano cascade is worked out at 9b.

Central section

There are several elements in balance in the central section. Thematically, it begins with an intensified, contrapuntal version of the opening Lento melody, giving way once more (at fig. 10) to the rising melody from fig.4; texturally, the arrival at the nadir calls for something more developmental and less stable than the piano 'bays'. Formally, it was borne in mind that while the Golden Section of the **Allegretto** tempo zone counting from fig.4 to the end lay at fig.11 (1480), the Golden Section in terms of the whole work (including the Lento opening) lay at fig.10 (1240). Accordingly while fig.11 prepares the leadback to the final restatement, fig.10 is the focal point for an interlude, a nexus of rhythmic counterpoint.

This is based on the rhythm and texture of the section from fig.2 to fig.3, whose own Golden Section lies at fig.2b. This is used (in the new tempo) in its own time values, entering belatedly (at 1116 or fig.9a + 2 bars); and in Golden Section-expanded values from 1040 (fig.9), the arrangement being such that the respective Golden Section points of the two versions coincide at the Golden Section of the whole work (fig.10) - they are like a nest of concentric circles. After fig.10 they are joined by a third version, twice Golden Section-expanded, taking up the rhythm from fig.2a. This carries the movement nearly to fig.11 after the other versions have reached their respective ends. Ex.5 shows the

scheme, while the joint operation of the rhythmic modes, employing similar melodic strands, is perhaps most easily observed in the bass after fig.10, where the rising theme is prominent (Ex.5a). (Exx. 5 and 5a on next page.)

Meanwhile, from fig.10, the S-modes have been split to generate a host of three-note tropes, all being consecutive pitches of an S-mode, which are used to create a vocabulary of accompanying pitches for what is a heterophonic, more than a harmonic section. At fig.10, the 'cello's (in-time) version of the rising melody is associated with (0 1 4) chords. The piano's 'once-expanded' version has (0 3 4) chords; the double-expanded version has a wider variety, suited to its wider time-spread.

The two (or three) heterophonic lines jostle the differing versions between them. Thus the combined vocabulary touches on all the S-modes, but S1 and S2 have a more prominent role because of the precise selections. A melody related to the introduction melody, but also featuring the three-note selections, makes its way through the texture: this is the melody ultimately exposed at fig.11 in the 'cello. This melody gains in influence from around fig.10a, and is associated with the mingling of three-note tropes into new possibilities, as well as with the return of the original harmonies.

Return

At fig.11 there is a repeat of fig.5: the 'cello's music from fig.5 is repeated literally in the piano, while the 'cello has the elusive melody from the central section.

Ex. 5 Promenades
Central section

GS

1040 12 40 1364

GS-expanded

8 8 8 5 5 8 8 3 5 8 7

Lento' rhythm $\delta = 5$
(19)

5 5 5 3 3 5 5 2 3 5 4

5 8 13 13 11

(1440)

Fig. 9 Fig. 10 Fig. 10a Fig. 10b

Ex. 5a
From 2nd beats after fig. 10:

vc.

5 8 11 8 13 7

vc.

8 13

(altered in final version)

Fig.12 duly corresponds to fig.6. The roles of melody and 'bay' texture are briefly exchanged, the 'cello adopting a more leisurely pace in that, as compared with the piano at fig.6, its 'bays' are doubled in length. The mode is S2+S4. (The Fibonacci parabola reappears as '1598' immediately after fig.12, corresponding nicely to '611' at fig.6.)

Apotheosis

Fig.13 represents the apotheosis of the rising melody, which undergoes a process similar to the heterophonic expansion of the Lento section as experienced at fig.10: the massively time-expanded melody in the 'cello carries through to fig.14, while the piano combines bays in original time with time-expanded versions - which show through the gaps. The mode is S1+S4. Increasingly, the time-expansion of the rising melody is matched by expansion of intervals (Ex.6). The piano bays no longer descend, but rise to match the insistent soaring of the 'cello.

(Ex. 6 on next page.)

Fig.14 is effectively an interruptive transposition, an inganno (S2+S3) which has the effect of reinforcing Mode S1+S4. This resumes at fig.15a, where the forcefulness of the previous pages is suddenly spent; the summit of the melody is accomplished in this atmosphere of calm.

The coda, a final echo, re-interprets the parabolas from the opening.

Ex. 6 Preludes:
Fig. 15a

DOUBLE-GS-EXPANDED (cello)

ONCE-EXPANDED (pf)

ORIG. LENGTH (pf)

ONCE-EXPANDED (rannic: delayed) (pf)

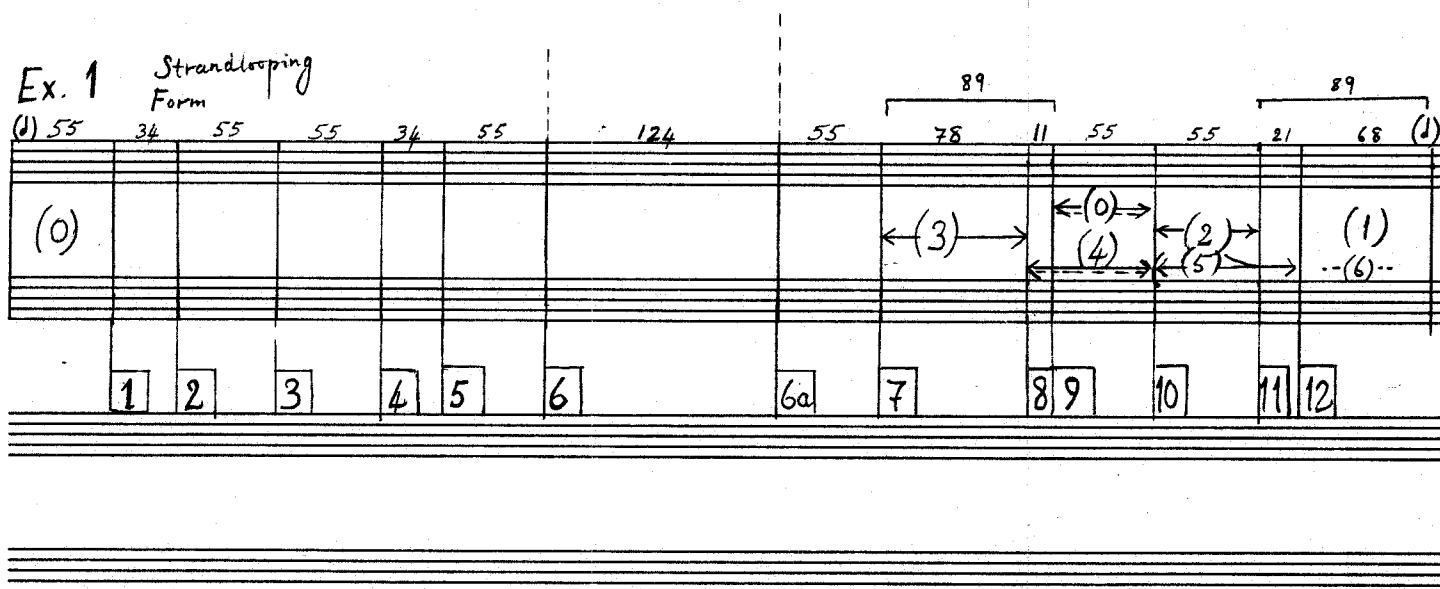
The musical score for Ex. 6 Preludes: Fig. 15a consists of four staves. The first staff is labeled 'DOUBLE-GS-EXPANDED (cello)' and shows a complex melodic line with many notes and slurs. The second staff is labeled 'ONCE-EXPANDED (pf)' and shows a similar melodic line but with fewer notes. The third staff is labeled 'ORIG. LENGTH (pf)' and shows the original melodic line. The fourth staff is labeled 'ONCE-EXPANDED (rannic: delayed) (pf)' and shows a melodic line with many notes and slurs. The score is written in treble clef and includes various musical notations such as notes, rests, slurs, and fingerings.

STRANDLOOPING

for piano

(April - June 1993)

In **Strandlooping**, certain of the Golden Section concerns of the previous work resurface, but are modified with regard to the desire for a more classical symmetry. This is reflected in the overall plan of the work (Ex.1), and the placing of major events, while its harmony abandons the rule of one transposable and combinatorial mode, to follow a series of chordal arrays, whose pitch class content is based on inversionsal placing; the unheard inversionsal axis rules the progression of harmony. (Ex.2). The fixity of this scheme allows transposition of whole periods, i.e. in a classical sense, and the sense of traditional **exposition** and **recapitulation** (combined with a more literal symmetry of both form and harmony), was at one with the aim of seeking a sense of ultimate calm and equilibrium.



Ex. 2 Strandlooping Harmony

74

'LANE'

The parabola system of Fibonacci series was revived from *Promontoires* to generate the expositional material as it appears in the score from fig.2, but the idea of a false start was taken much further, for instead of the previous work's single re-opening statement, the music stops and starts repeatedly, getting a little further at each attempt, the structure creating almost a Fibonacci series of abandoned starts. To relieve the congestion of the early stages of the framework, every third entry on the network grid was simply annulled. Even with these precautions of reiteration and selection, the feeling of fig.1 is intense; the preceding material was required to establish the harmonic frame of reference (the tonality, in fact), some of the texture, and the time-scale of the work.

Fig.3 focuses upon a later portion of the parabola, and amplifies it similarly. This calmer section is effectively the classical 'second group', and is even in, or on, the dominant tonality.

A **maestoso** re-statement of the main expositional clause, at fig.5, pushes the tonality to the dominant of the dominant (as enharmonically notated). From here, the development begins a new chain of fifth-related tonal centres which interlocks with the recapitulation: the quasi-symmetric chain of tonal centres involved in the work is that stated in the very last bar.

The development (figs.6 and 6a) is centrally placed to span the distance from minor Golden Section to the main Golden Section of the entire length of the piece. It takes up the figuration from fig.1, combining it with blatant use of the parabola-derived rhythms.

Fig.7 begins the recapitulation, the second group coming first: the music of fig.3 is transposed down a tone into the sub-dominant, but is Golden Section-time-expanded. The opening music is not recapitulated in its original form, but is referred to in a telescoped form, within fig.9; this, and the fact that the main expositional period is only restated once, allows room for Golden Section-expansion within the symmetrical framework (Ex.1). As to tonal movements, literal transposition would have led to a tonic restatement at fig.10, but at the last minute the connection is rudely screwed up to the flattened supertonic, maintaining the tension from which the music can spring back to the 'equilibrium' of the opening tonality for the coda which is based on the figuration of fig.1. combined with the opening melodies, and with the insistent parabolic bays of the development, now becalmed in the home tonality.

Scenes from an Opera based on

'I Live Under a Black Sun'

by Edith Sitwell

(August - September 1993)

This work is in the nature of an *esquisse* for a possible chamber opera, its sequence of events occurring towards the end of the projected whole. The novel from which the text is drawn was loosely based on the life of Jonathan Swift, but the pages used here, describing Jonathan's dream, emanated from a different source, a tale by John Aubrey which seems to have haunted Edith Sitwell, for she based upon it two poems written many years apart, as well as this chapter in the novel, where it forms a tender interlude before the final maelstrom of Swiftian madness.

The text as used here combines the Sitwell poems with the scarcely less poetic version from the novel. The intimacy of the central scene and the immediacy of the opening narrative both called for a particular quality in the setting - understatement perhaps, combined with a discreet intensity: it is, after all, both a dream and a ghost story.

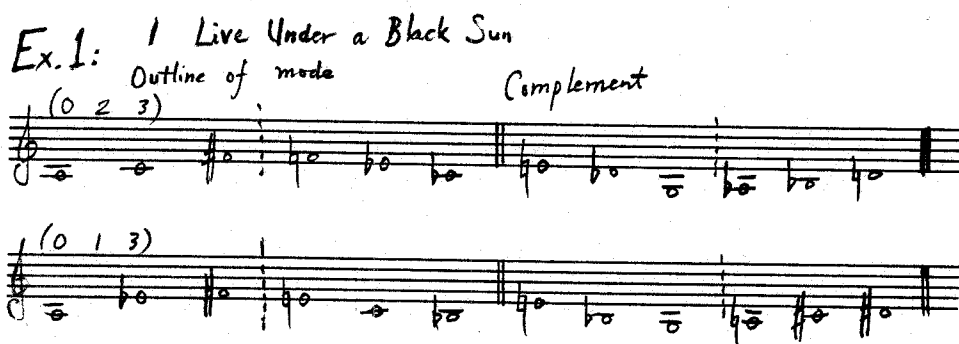
Accordingly, vocal line, instrumentation and harmonic ventures are all subdued. The tonal basis is clear, with modal selections operating within it but also affording a measure of tonal ambiguity and flexibility. The melody has to balance the poetic and the narrative elements in the text: it elaborates upon the linearly-expressed modal selections forming a chain running through much of the length of the work, hence the melody is more closely expressive of the modal structure than in any work since **The lines like trees proliferate.** The instrumentation was chosen on the basis of range, and of avoiding glare or brilliance,

while not completely abandoning expressiveness in the upper realms: the alto vocal range of the Chorus belongs to a similarly subdued palette and Jonathan's notes, though high in terms of a tenor's range, lie in a similar tessitura. The ghost of Anna is a high soprano, seemingly more related to the string harmonics: these sounds were perceived as having a cold and unearthly quality set apart from the warm, if dark, world of the living.

The novel has no speaking part for Jonathan at this point: his voice seems, however, to break through the voice of the narrative, or chorus, and this is put into practice in the setting.

Once again, Golden Section proportions were used to determine the principle events of the work and their respective lengths. Anna's entry occurs at the Golden Section (fig.11); Jonathan's entry at fig.8 is the minor Golden Section, and his re-entry at fig.13 is the reflection of this about the centre (or minor Golden Section of the portion after the main Golden Section).

The modal system which runs through the work is characterised at least as much by linear or melodic order as by pitch content. Even so, it is first heard in a non-melodic order as it rises from the bass, cutting across fragments of a ghostly pavane in the upper register. The pitch content is (0 2 3 6 8 9), a three-note segment and its tritonal transposition: the complementary, or inverted form, is (0 1 3 6 7 9) (= (4 5 7 10 11 1), etc.). The typical melodic outline is given in Ex.1.



From this, the Chorus' melody took shape. The ruling principle was the rate at which the new pitch classes enter (two new ones for each new six-note group) as well as sequential contour.

At fig.2 to fig.4, the melody in its circular route maintains a basis of A-tonality; later versions capitalise more upon the fluidity of the chain - in rhythm as well as in tonal sense. A 'vocal map' in the working shows the progress of the melody across sections: it appears as Ex.2. The instrumental interludes, or *ritornelli*, combine this material with the 'pavane' from the opening. (Ex.2 on next page.)

As the Chorus describes Anna's journey, a tortuous melody winds itself around the main one (fig.7). This almost forms a vocal counterpoint, but it is at one with the inability of the characters to reach each other that music associated with Anna does not enter the chain of melodies; she has her own incompatible system. Her actual appearance forms an interlude unrelated either in texture or material to the Chorus' narrative, or Jonathan's monologue; before it, Jonathan breaks into the Chorus' narrative (fig.8) to describe Anna's apparition and its effect on him: his anguished music proves to be a disjointed version of the main melodic chain.

Ex. 2: / Live Under a Black Sun

(0 2 3) Melodic chain (0 1 3)

(0 1 3) (0 2 3)

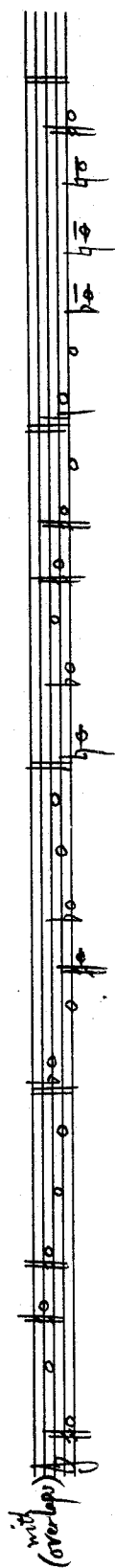
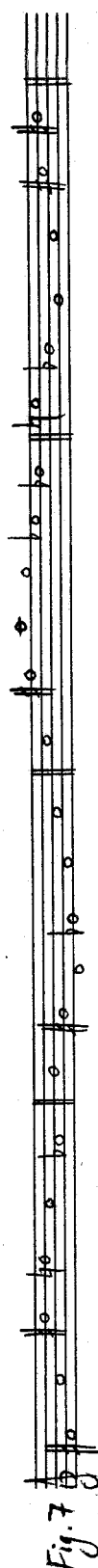
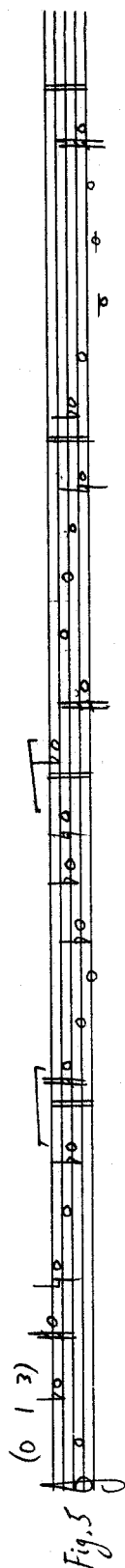
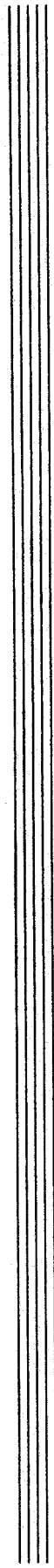
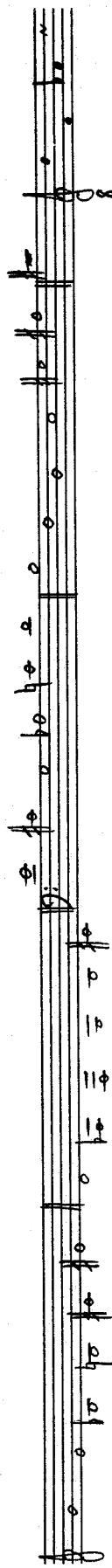
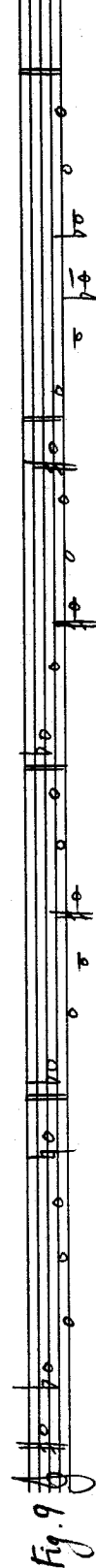
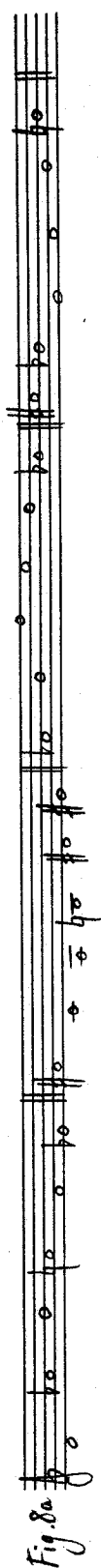
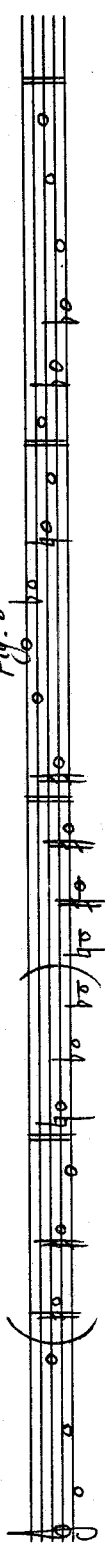
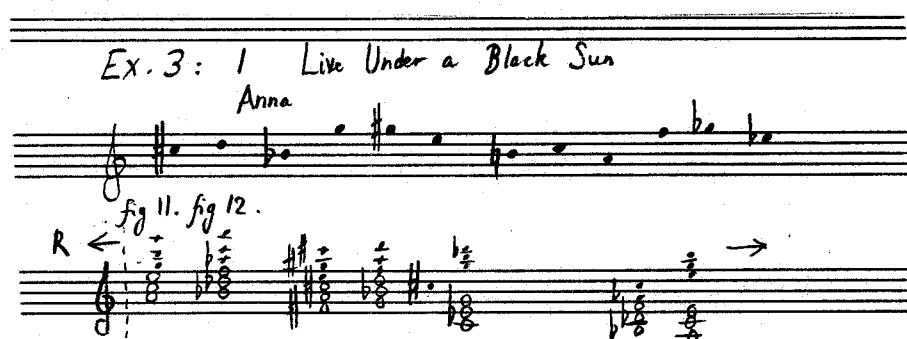


Fig. 8



Ex.3 gives the basis of Anna's own music (fig.11). Her melody is related to the main one, but the major third replaces the internal interval to give (0 3 4 6 9 10), and the order is different, more confined in its intervallic spacing yet given to wide octave-displaced leaps. This melody constantly produces dissonances with the harmony pre-empted in retrograde at fig.10. The harmony shifts to resolve them; accordingly it moves sinuously, semitonally, every move reflected in the mirror writing of a higher chord, including harmonics.



Jonathan's entry at fig.13 begins the 'journey back', as Anna returns to the company of the dead and he is left to his own. This section is purely an inversion of his account (fig.8) of her pleading, based around F: both passages have the quality of an anguished accompanied recitative, angular and broken, stuck upon an uneasy harmony, but unable either to settle on it or to find a better position. This is, in fact, Jonathan's position through much of the book. But this scene ends in comparative calm and resignation, with Jonathan quietly singing a version of the main melody, combined with the chromatic melody from fig.7, over the pavane material, as if some of Anna's calm has entered him. It could be said that the end of this chapter also has a strangely calm quality, a lull before the final storm. Edith Sitwell's poem 'One Day in Spring' moves directly from this very moment to speak of the unfailing rejuvenation of spring and love - even if it is not to be so for the characters in this story.

Guy Newbury

MAPPENNONDE:

three poems of Denise Levertov

Guy Newbury

MAPPENONDE

three poems of Denise Levertov

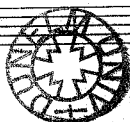
for unaccompanied choir S. A. T. B. with soli and divisi

(minimum force: 5 per part S. A. T. B.)

i: MAPPENONDE

ii: ECLAT DU CIEL

iii: OF BEING



Mappemonde

Nonchalant clouds below me
dangle shadows
into the curved river at Saskatoon.

Atlas of frontiers long-redrawn,
gazeteer of obsolete cities -
a jet-vapor garland
 stretches and stretches to link
your incantations,
and breaks.
Still audible, stiffly revolving,
the globe of the world
creaks out enticements.
Decades pile up like thunderheads.
O Geography!

On your thick syrups
I float and float,
I glide through your brew
of bitter herbs.

Mumbulla Mountain,
low and round,
hums in green and hums
in tune, down in the Dreamtime.
World, you grow vaster. Our
time cannot
encompass you.

Eclat du ciel

Jamais entre les branches le ciel
n'a brillé d'un tel éclat, comme s'il
tendait vers moi toute sa lumière,
comme s'il essayait de me parler,
de me dire quoi, quel pressant mystère
sur cette bouche transparente?
Ni feuille ni rumeur! C'est dans l'hiver,
dans la vacance froide et le silence
que l'air ainsi soudain se creuse
et resplendit. Ce soir, ailleurs,
un ami est entré dans sa mort,
il sait, il marche seul parmi les arbres,
peut-être pour la dernière fois. Tant
d'amour, tant de combats s'effritent,
s'amenuisent, mais lorsqu'il a levé les yeux,
le ciel soudain s'est revêtu
de la même vertigineuse clarté.

Brilliant Sky

Never between the branches has the sky
burned with such brilliance, as if
it were offering all of its light to me,
as if it were trying to speak to me,
to say - what? what urgent mystery
strains at that transparent mouth?
No leaf, no rustle...It's in winter,
in cold emptiness and silence, that the air
suddenly arches itself like this into infinity,
and glitters.

This evening, far from here,
a friend is entering his death,
he knows it, he walks
under bare trees alone,
perhaps for the last time. So much love,
so much struggle, spent and worn thin.
But when he looks up, suddenly the sky
is arrayed in this same vertiginous clarity.

Of Being

I know this happiness
is provisional;

the looming presences-
great suffering, great fear-

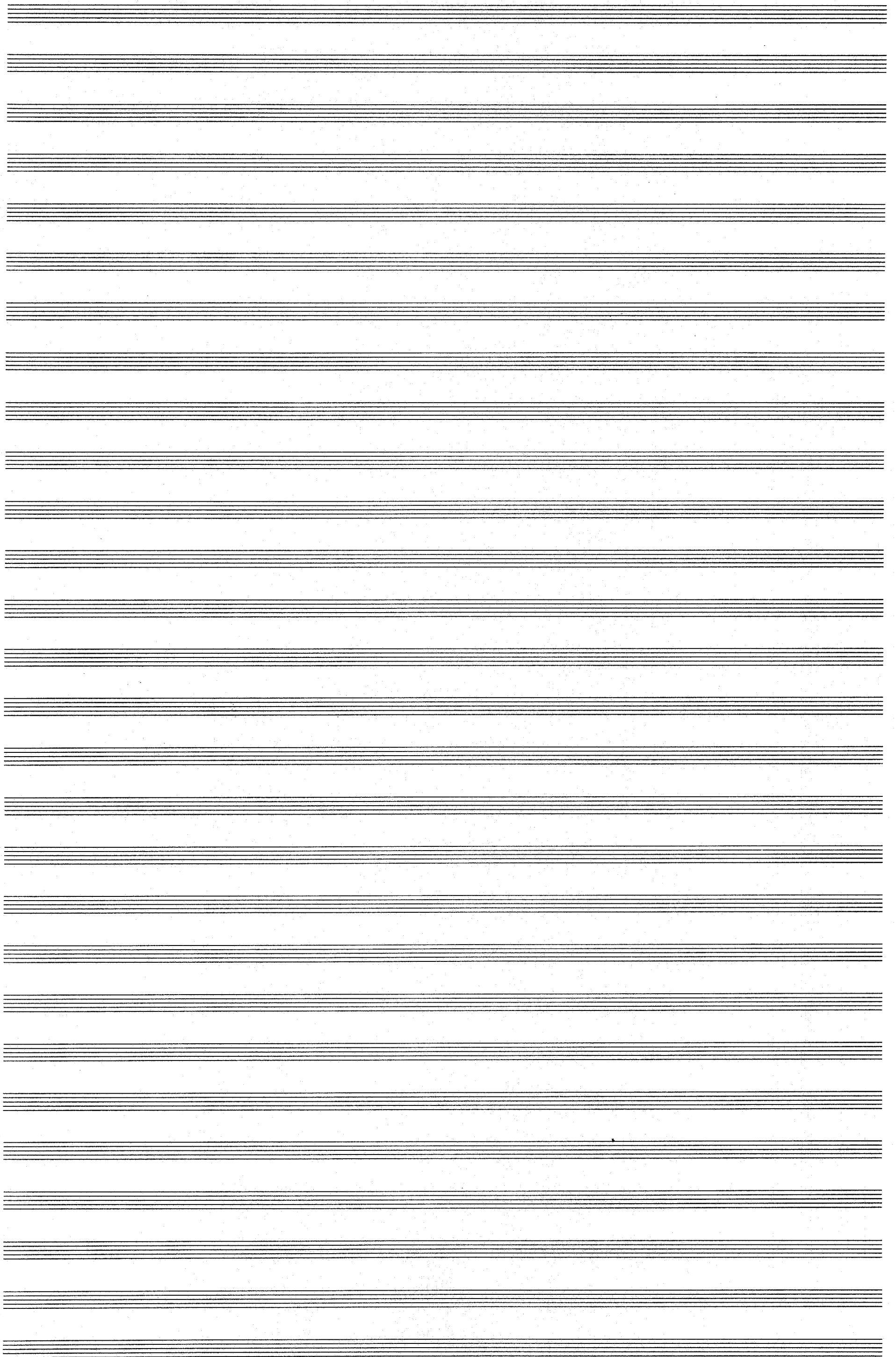
withdraw only
into peripheral vision:

but ineluctable this shimmering
of wind in the blue leaves:

this flood of stillness
widening the lake of sky:

this need to dance,
this need to kneel:

this mystery:



Mappemonde: three poems of Denise Levertov

i: MAPPENONDE

Guy Newbury
(1987)

S. *flexible and dreamy*
Non — cha — lant clouds —

A.
Non — cha — lant clouds —

T. div.
Non — cha — lant clouds — be —

B. div.
Non — cha — lant — clouds — be —

S.
be — low — me — dan — gle sha — dows —

A. div.
be low — me — dan — gle sha — dows —

T. div.
low — dan — gle sha — dows —

B. div.
low — me — dan — gle — sha — dows —

S.
in — to — the cur — ved ri — ver — at Sas — ka — toon —

A. div.
in — to the cur — ved ri — ver cur — ved ri — ver at Sas — ka — toon —

T. div.
Sha — dows — Sas — ka — toon —

B.
Sha — dows — Sas — ka — toon —

S. 6 7 5 7

A. div. 8 8 8 8

T. div. 6 7 5 7

B. div. 8 8 8 8

At - las - of fron - tiers

At - las of fron - tiers

At - las of fron - tiers

At - las of fron - tiers

S. div. 7 5 7 5

A. div. 8 8 8 8

T. div. 8 7 5 7

B. div. 8 8 8 8

Long re - drawn - ga - ze - teer of

Long re - drawn - ga - ze - teer of

Long re - drawn - ga - ze - teer of

Long re - drawn - ga - ze - teer of

1a

S. div. 7 9 5

A. div. 8 8 8 8

T. div. 8 7 5 7

B. div. 8 8 8 8

ob - so - lete ci - ties a jet - va - por

ob - so - lete ci - ties a jet - va - por

ob - so - lete ci - ties a jet - va - por

ob - so - lete ci - ties a jet - va - por

[illegible]

Handwritten musical score for "The Song of the Lark" by J. S. Gershwin. The score is for four voices: Soprano (S. div.), Alto (A. div.), Tenor (T. div.), and Bass (B. div.). It features a complex arrangement with multiple staves for each voice part, including a piano accompaniment staff at the bottom. The lyrics are: "stretch - ches stretch - ches to link - your in - can - ta - tions your in - can - ta - tions." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano).

Handwritten musical score for Soprano, Alto, Tenor, and Bass voices. The score is in 4/4 time and consists of four measures. The lyrics are: "in - can - ta - tions and breaks in - can - ta - tions breaks in - can - ta - tions in - can - ta - tions au - di - ble au - di - ble au - di - ble". The score includes dynamic markings (p, f, cresc.) and articulation (accents).

S. *ly- re- vol- ving* *Re- vol- ving* *re- vol- ving*

A. div. *ly- re- vol- ving* *Re- vol- ving* *re- vol- ving*

T. div. *Stiff- ly* *re- vol- ving* *re- vol- ving*

B. div. *Stiff- ly* *Stiff- ly* *vol- ving*

S. dir. *the globe of the world -* *creaks* *out- en- tice- ments*

A. div. *the globe of the world -* *creaks* *creaks out- en- tice- ments*

T. div. *the globe of the world -* *creaks* *creaks out- creaks*

B. div. *the globe of the world -* *creaks* *creaks out- creaks*

2a

S. div. *De- cades* *De- cades* *pile*

A. div. *ments- en- tice-* *ments- en- tice-* *De- cades pile*

T. div. *en- tice-* *ments- en- tice-* *De- cades*

B. div. *en- tice-* *ments- en- tice-* *De- cades*

S. div. De- cades pile up - pile up

A. div. De- cades pile up - pile up

T. div. De- cades pile up - pile up

B. div. De- cades pile up - pile up

3

S. div. pile up - like thun- der heads Geo- gra- phy

A. div. pile up - like thun- der heads Geo- gra- phy

T. div. pile up - like thun- der heads Geo- gra- phy

B. div. pile up - like thun- der heads Geo- gra- phy

S. div. On your thick sy- rups float and float

A. div. On your thick sy- rups float and float

T. div. On your thick sy- rups float and float

B. div. On your thick sy- rups float and float

Handwritten musical score for "The Rose Tree" featuring five vocal parts: Soprano Diva, Alto Diva, Tenor Diva, and two Bass Divas. The score is in G major and 4/4 time. It includes lyrics in English and Irish, with musical notation such as notes, rests, and dynamic markings like (f) and pp. A boxed "4" at the top indicates the measure number.

Handwritten musical score for "The Round" by J. S. Bach. The score is written for four voices: Soprano (S. div.), Alto (A. div.), Tenor (T. div.), and Bass (B. div.). The lyrics are "moun - tain Low - and round -". The music is in G major (one sharp) and 4/4 time. The score includes dynamic markings such as *mf*, *mp*, *p*, and *pp*, and articulation marks like accents and slurs. The Tenor and Bass parts have lyrics written below the notes, while the Soprano and Alto parts have lyrics written above the notes. The score is divided into measures by vertical bar lines.

4a

Handwritten musical score for "The Round" by J. S. Bach. The score is written for four vocal parts: Soprano (S. div.), Alto (A. div.), Tenor (T. div.), and Bass (B. div.). The music is in G major (one sharp) and 4/4 time. The lyrics are: "round -", "hums", "in -", "green", "and -". The score includes dynamic markings: *f*, *fp*, *mp*, *p*, and *pp*. The notation includes whole notes, half notes, and quarter notes, with some parts featuring slurs and ties. The lyrics are written below the corresponding vocal lines.

Handwritten musical score for "The Dream Time" featuring vocal parts S. div., A. div., T. div., and B. div. The score includes lyrics, musical notation with notes and rests, and dynamic markings like p, pp, mf, and crescendos.

S. div.
 hums — in tune — down —
 hums — in tune — down —
 hums — in tune — down —
 hums — in tune — down —

A. div.
 hums — hums in tune — down —
 hums — hums in tune — down —
 hums — hums in tune — down —
 hums — hums in tune — down —

T. div.
 hums — in tune — down —
 hums — in tune — down —
 hums — in tune — down —
 hums — in tune — down —

B. div.
 tune — mf —
 tune — mf —
 tune — mf —
 tune — mf —

Lyrics:
 in the Dream-time
 in the Dream-time
 in the Dream-time
 in the Dream-time

Dynamic markings:
 p, pp, mf, crescendos

Rehearsal marks:
 [Smorz] 3:2

Handwritten musical score for Soprano (S. div.), Alto (A. div.), Tenor (T. div.), and Bass (B. div.) voices. The score is written on four staves. The lyrics are "World" and "Dream". The tempo is marked p 3:2. The score includes dynamic markings such as p , mp , and f . The lyrics "World" and "Dream" are written below the notes. The score is numbered 8 on the right margin.

Handwritten musical score for Soprano (S. div.), Alto (A. div.), Tenor (T. div.), and Bass (B. div.) voices. The score is written on four staves. The lyrics are "World", "you", and "grow". The tempo is marked mp . The score includes dynamic markings such as mp , p , and f . The lyrics "World", "you", and "grow" are written below the notes. The score is numbered 12 on the right margin.

S. div. grow grow - vas - ter

A. div. you grow grow - vas - ter

T. div. grow grow grow - vas - ter

B. div. grow grow grow - vas - ter

Our

S. Our time can not en com pass

A. div. Our time time can not our

T. div. Our time can not our time

B. div. Our time can not our time can not

Our time can not our time can not

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, divided into four parts (div.). The score is written in 4/4 time and includes lyrics: "you", "time", "can - not", "en -", "com - pass -", "you". The tempo is marked *mf* and *mp*. The key signature has one sharp (F#). The score is divided into four parts (div.) and includes dynamic markings like *mf*, *mp*, and *p*. The lyrics are: "you", "time", "can - not", "en -", "com - pass -", "you".

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, divided into four parts (div.). The score is written in 4/4 time and includes lyrics: "com - pass", "you". The tempo is marked *mf* and *mp*. The key signature has one sharp (F#). The score is divided into four parts (div.) and includes dynamic markings like *mf*, *mp*, and *p*. The lyrics are: "com - pass", "you".

Autumn '87; '93

III. ECLAT DU CIEL


 $\downarrow = 60$

Handwritten musical score for "L'Éclaircie" by Maurice Strakosky. The score is for four voices: Soprano (S.), Alto (A.), Tenor Solo (T. Solo), and Bass (B.). It is in 3/8 time and G major. The lyrics are in French. The Soprano and Alto parts have lyrics "Ne - ver" and "Ne - ver" respectively. The Tenor Solo part has lyrics "a - mais en - tre les bran - ches - le ciel - n'a bri - llé - d'un tel éc - lat". The Bass part has lyrics "Ne - ver" and "Ne - ver". The score includes dynamic markings like "p" (piano) and "mf" (mezzo-forte), and a tempo marking "solo tempo rubato".

Handwritten musical score for "The Bird Song" by Debussy. The score is written for four vocal parts: Soprano (S. Div.), Alto (A. Div.), Tenor (T. Div.), and Bass (B. Div.). The lyrics are in both English and French. The score includes dynamic markings such as *mf*, *mp*, *pp*, and *f*, and a "solo" marking for the Soprano part. The music is written on a grand staff with treble and bass clefs. The lyrics are: English: "Ne-ver bet-ween the bran-ches - has the sky - has the sky -"; French: "mais les bran-ches le ciel".

Handwritten musical score for "L'Espresso" by Giuseppe Verdi, featuring four vocal parts: Soprano (S. DIV.), Alto (A. DIV.), Tenor (T. DIV.), and Bass (B. DIV.). The score is in G major and 4/4 time. The lyrics are in French. The Soprano part has a "mf [solo]" marking and the lyrics "burned with such brilliance d'un tel éclat". The Alto part has a "mf [altre]" marking and the lyrics "burned with such brilliance d'un tel éclat". The Tenor part has a "mp" marking and the lyrics "burned with such brilliance d'un tel éclat". The Bass part has a "mp" marking and the lyrics "burned with such brilliance d'un tel éclat". The score includes dynamic markings (mf, mp, f, tutti div.), articulation marks (accents, slurs), and a key signature change from one sharp to two sharps.

(Empty musical staves for notation)



D28 PANOPUS SCORE-SYSTEM®

2

S.

A.

T. DIV.

B. DIV.

mp As if — it were try — ing — to speak to me to speak to me

mf to say —

p com — me de me par — ler

mp s'd — ess — ay — ail —

p com — me

S. DIV.

A. DIV.

T. DIV.

B.

What? What? ur — gent my — ste — ry — Quel

What? Quel

Quoi? Quel

mf to say *mf* to say Quel

mf de me di — re Quel

mf to — say — Quel

What? ur — gent my — ste — ry Quel

Quel

Quel

Quel

S.

A. DIV.

T. DIV.

B. DIV.

mf quel — *mf* pres — sant — my — ste — re? —

p quel — *mf* pres — sant — my — ste — re? —

p quel — *mf* pres — sant — my — ste — re? —

p quel — *mf* pres — sant — my — ste — re? —

p quel — *mf* pres — sant — my — ste — re? —

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) of the song "The Song of the Lark". The score is in G major (one sharp) and 4/4 time. It features dynamic markings (mf, mp, p, f) and phrasing slurs. The lyrics are: "What_ ur- gent my- ste- ry strains_ strains_ at that trans- pa- rent mouth".

S. DIV.

mf sur cet-te bou-che trans-par-en-te mf trans-par-en-te

A. mf sur cet-te bou-che trans-par-en-te mp trans-par-en-te

mouth (b) sur cet-te bou-che trans-pa-ren-te

T. mf mouth cet-te bou-che mp trans-par-en-te

B. DIV. mf mouth sur cet-te bou-che mp bou-che pp che

mouth mouth

Handwritten musical score for "The Song of the Larks" by Charles Ives. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, with a Divisi (DIV.) section. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The lyrics are: "No leaf - No - ru - stle Ni feu. ille Ni ru - meur ru - ru -". The score includes dynamic markings (mp, mf, sp) and articulation (accents).

Handwritten musical score for the song "C'est dans l'hiver" by J. Massenet. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, with piano accompaniment (piano) and a double bass (B.). The lyrics are in French: "ni feu-ille ni ru-meur", "C'est dans l'hiver", "in win-ter in". The score includes dynamic markings (mp, mf, p, pp, solo) and phrasing slurs. The tempo is marked "Allegretto".

Handwritten musical score for the song "L'Espresso" by Franz Schubert. The score is written for four vocal parts: Soprano (S.), Alto/Divisi (A. Div.), Tenor (T.), and Bass (B.). The lyrics are in French, and the music includes various dynamic markings and performance instructions.

Lyrics:

(tutte) p in cold emp- ti- ness and si- lence —
mf 4:3
mf — *mf* — *f* dans la va- can- ce
mf si- lence dans la va- can- ce
mf si- lence dans la va- can- ce
mf si- lence Va- can- ce

Dynamic Markings and Performance Instructions:

- (tutte) p* (tutti piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- f* (forte)
- 4:3* (tempo change)
- soh* (soprano)
- tutte div.* (tutti divisi)
- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- f* (forte)
- emp* (emphasis)

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in French. The lyrics are "et la si- lence si lence que l'air ain- si". The score includes dynamic markings (mp, mf, p), articulation (accents), and tempo/rhythm changes (4:3). The Soprano part has a 4:3 ratio marked above it. The Alto and Tenor parts have a 4:3 ratio marked below them. The Bass part has a 4:3 ratio marked below it. The lyrics are written in French, with some words in brackets indicating English translations or phonetic spellings.

3a

S. *mf* that the air sud- den- ly ar- ches it-

A. *mf* Sou- dain que l'air sou- dain se- creu se se creu- se

T. *mf* sou- dain que l'air sou- dain se creu se se creu- se

B. *mf* sou- dain- *mf* that the air sud- den- ly ar- ches it

DIV. *mf* sou- dain- that the air sud- den- ly ar- ches it

S. *mf* self like this in- to in- fi- ni- ty in- fi- ni- ty glit- ters and

A. *mf* ar ches in- to in- fi- ni- ty in- to in- fi- ni- ty glit- ters and

DIV. *mf* ar ches in- to in- fi- ni- ty in- to in- fi- ni- ty glit- ters and

T. *mf* ar ches ar- ches in- to in- fi- ni- ty glit- ters and

DIV. *mf* ar ches ar- ches in- to in- fi- ni- ty glit- ters and

B. *mf* self like this in- to in- fi- ni- ty ar ches in fi- ni- ty glit- ters

DIV. *mf* self in- to in- fi- ni- ty ar ches in fi- ni- ty glit- ters

S. *mf* glit- ters et- res- plen- dit et

A. *mf* glit- ters et res- plen dit et

DIV. *mf* glit- ters et res- plen dit et

T. *mf* glit- ters et res- plen dit et

DIV. *mf* glit- ters et res- plen dit et

B. *mf* glit- ters et res- plen dit et

DIV. *mf* glit- ters et res- plen dit et

S. 36
A. 48

TENOR SOLO
Ce soir - ai - lleurs Un a - mi - est en -

ALTRI. T. DIV.
This - eve - ning - far -

B. DIV.
This - eve - ning - far -

mp p mp mp mf sost.

S.
A.

T. SOLO
tré - dans sa mort il sait - il mar - che seul - par - mi

ALTRI. T. DIV.
far - from here - a friend - is en - ter - ing his death -

B. DIV.
far - from here - a friend - his death -

mp mf [no dimin.] p mp

S.
A.

T. SOLO
les arb - res peut - être pour la der - ni - è - re fois

ALTRI. T. DIV.
he knows it he walks un - der bare trees - a - lone per - haps

B. DIV.
he knows it he walks un - der bare trees - a - lone per - haps

mp mf mp p mp

Handwritten musical score for the song "The Last Time". The score is written on five staves, each representing a different vocal part:

- S. (Soprano):** The top staff, mostly containing rests.
- A. (Alto):** The second staff, mostly containing rests.
- T. Solo (Tenor Solo):** The third staff, featuring the French lyrics "Tant d'a-mour" and "s'aff-ri-tent".
- ALTRI. T. DIV. (Other Tenors, Divisi):** The fourth staff, featuring the English lyrics "the last time" and "so much love".
- B. DIV. (Bass, Divisi):** The bottom staff, featuring the English lyrics "the last time" and "so much love".

The lyrics are written below the notes. The English lyrics are "the last time" and "so much love", while the French lyrics are "Tant d'a-mour" and "s'aff-ri-tent". The score includes dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The musical notation includes notes, rests, slurs, and ties.

S.

A.

T. SOLO

ALTRI T. DIV.

B.

DIV.

s'a-men. vi-

sent

mais lorsqu'il a le-vé les yeux le

spent and worn - thin

spent

but

when

he looks up

spent

but

when

he looks up

spent

spent

spent

5

S. the sky is ar-ayed the sky - the -

A. the sky - is ar-ayed - the sky - is ar-

T. Solo 8 ciel -

ALTRI T. DIV. 8 ciel - sud-den-ly the - sky - is - ar-ayed -

B. DIV. 8 ciel - sud-den-ly the - sky - is - ar-ayed -

ciel - the sky - sky - ar-

mp sky - is ar - rayed - Ver - ti - gi - nous cla - ri -

mf sky - is ar - rayed - cla - ri -

dimin. in - this in this same - ver - ti - gi - nous

rayed in - this - same -

mp sky - ar - rayed in - this - same -

8 sky - ar - rayed in - this - same -

8 sky - ar - rayed in - this - same -

rayed this - same in - this - same -

rayed this - same in - this - same -

S. Solo ty - Ver - ti - ge - Ver - ti - ge -

ALTRES. DIV. ty - Ver - ti - gi - nous cla - ri - ty - ti - gi - nous cla - ri - ty -

A. ty - Ver - ti - gi - nous cla - ri - ty - ti - gi - nous cla - ri - ty - the

T. DIV. 8 ty - Ver - ti - gi - nous cla - ri - ty - ti - gi - nous cla - ri - ty - the

8 ty - Ver - ti - gi - nous cla - ri - ty - ti - gi - nous cla - ri - ty -

B. DIV. ver - ti - gi - nous cla - ri - ty - ti - gi - nous cla - ri - ty -

ver - ti - ge - ti - gi - nous cla - ri - ty -

6

S. ciel - 3

A. DIV. sky is ar - rayed 8

sky - is ar - rayed 3 solo mp

T. DIV. 8 sky - ciel - 8 le ciel sou - dain s'est re - vê - tu dans la mê - me

8 sky is ar - rayed ciel - 8 ciel - 8

B. DIV. p ciel - 8 ciel - 8

p ciel - 8 ciel - 8

S. *sud-den-ly* *ciel*

A. *sud-den-ly* *ciel* *ver-ti-gi-nous cla-ri-ty.*

T. Solo *Ver-ti-gi-nous se-clar-te*

T. ALTRI. DIV. *me*

B. *me*

Autumn '87; '93.

iii. OF BEING

Vivace $\text{♩} = 54 - 60$

S. Solo

6

8

S. altre

mf

I know this hap-pi-ness is pro-vis-ion-al

A.

mf

6

I know this hap-pi-ness is this hap-pi-ness is hap-pi-ness is pro-vis-ion-al is pro-

8

T.

8

B.

S. Solo

mf

I know this hap-pi-ness is pro-vis-ion-al

(mp)

mp

this hap-pi-ness

S.

mp

is pro-vis-ion-al

mp

I know this hap-pi-ness is pro-vis-ion-al

mp

hap-pi-ness is pro-

A. div.

mp

vis-ion-al I know this hap-pi-ness

mp

pro-vis-ion-al hap-pi-ness

mf

hap-pi-ness is pro-

mp

vis-ion-al hap-pi-ness

mf

hap-pi-ness is pro-

T.

8

B.

1

S. Solo
is pro- vis- ion- al is pro- vis- ion- al

S. div.
vis- ion- al the loom- ing pre- sen- ces loom- ing pre- sen- ces loom- ing pre- sen- ces
vis- ion- al loom- ing pre- sen- ces loom- ing pre- sen- ces loom- ing pre- sen- ces

A.
vis- ion- al the loom- ing pre- sen- ces loom- ing pre- sen- ces loom- ing pre- sen- ces
vis- ion- al the loom- ing pre- sen- ces loom- ing pre- sen- ces loom- ing pre- sen- ces

T.
I know this hap- pi- ness this hap- pi- ness is pro- vis- ion- al hap- pi- ness is pro-

B.
I know this hap- pi- ness is hap- pi- ness is pro- vis- ion- al

1a

S. Solo
the loom- ing pre- sen- ces great suf- fer-

S.
the loom- ing loom- ing pre- sen- ces loom- ing pre- sen- ces great- suf- fer- ing- great- fear-

A.
the loom- ing pre- sen- ces loom- ing pre- sen- ces loom- ing pre- sen- ces great- suf- fer- ing great- suf- fer- ing- great- fear-

T.
vis- ion- al the loom- ing pre- sen- ces loom- ing pre- sen- ces great- suf- fer- ing great- suf- fer- ing great- fear-

B. div.
the loom- ing pre- sen- ces great suf- fer- ing great- suf- fer- ing great- fear-
fear- loom- ing- fear-

S. *SOLO* *mf* ing- great- fear- *f* great- fear- *f* great- *f* great- fear- *mf* (mf)

S. *f* great- fear- *f* great- fear- *f* great- *f* great- fear- *mf* great- fear- with-

A. *f* great- fear- *f* great- fear- *f* great- suf- fer- ing *f* great- suf- fer- ing *mf* great- fear-

T. *mf* great- fear- *f* great- fear- *f* great- suf- fer- ing *f* great- suf- fer- ing *mf* great- fear-

B. *mf* great- fear- *f* great- fear- *f* great- fear- *mf* fear- suf- fer- ing *mf* great- suf- fer- ing *mf* great-

16

S. *SOLO* *mf* fear- *f* draw- with draw on- ly in- to pe- ri- pher- al vis- ion with- draw on- ly in- to pe- ri- pher- al vis- ion but *f*

A. *mf* great- fear- with- draw on- ly in- to pe- ri- pher- al vis- ion with- draw on- ly in- to pe- ri- pher- al vis- ion but *f*

T. *mf* great- fear- with- draw on- ly in- to pe- ri- pher- al vis- ion with- draw on- ly in- to pe- ri- pher- al vis- ion but *f*

B. *mf* great- suf- fer- ing with- draw- with- draw- in- to pe- ri- pher- al vis- ion *f*

Handwritten musical score for a vocal ensemble, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with a Solo section for the Soprano. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "in e-luc-tab-le this shimmer-ing, shimmer-ing of wind in blue".

The score is divided into three systems, each containing four staves (S., A., T., B.). The Solo section for the Soprano is marked with a double bar line and a "Solo" label.

System 1:

- S.: in e-luc-tab-le this shimmer-ing, shimmer-ing of wind in blue
- A.: in e-luc-tab-le in e-luc-tab-le shimmer-ing of wind in the blue
- T.: in e-luc-tab-le in e-luc-tab-le shimmer-ing shimmer-ing of wind in the blue
- B.: in e-luc-tab-le this shimmer-ing of wind in the blue

System 2:

- S. Solo: but in e-luc-tab-le this shimmer-ing of wind in the
- S.: leaves in the blue leaves this shimmer-ing of wind in the blue
- A.: leaves in the blue leaves this shimmer-ing of wind in the blue
- T.: leaves in the blue blue leaves shimmer-ing of wind in blue leaves
- B.: leaves in the blue leaves shimmer-ing of wind in the blue shimmer-ing

System 3:

- S. Solo: blue leaves shimmer-ing in the blue
- S. div.: blue leaves in e-luc-tab-le shimmer-ing but in e-luc-tab-le shimmer-ing in the blue
- A.: blue leaves in e-luc-tab-le shimmer-ing shimmer-ing shimmer-ing shimmer-ing
- T. div.: blue leaves in e-luc-tab-le shimmer-ing shimmer-ing shimmer-ing shimmer-ing
- B. div.: of wind in the blue leaves wind in the blue in the

Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is printed on a system of five staves per system, with the vocal parts on the first four and the Solo part on the fifth.

mf

S. *SOLO* the blue leaves

S. *mf* leaves in - e - luc - tab - le *mp* shim - mer - ing in the blue leaves - *f* in - the - blue - leaves - *mf* this

A. *mf* in the blue leaves - *mp* in the blue leaves - *f* in - e - luc - tab - le *mf* shim - mer - ing in the blue leaves - *mf* this

T. *mf* in the blue leaves - *mp* in - the blue leaves - *f* leaves - in - the - blue - leaves - *mf* this -

B. *mf* blue - in the blue - in the blue - leaves - in - this - *mf* blue - blue - blue - leaves - in -

3

S. *SOLO* *mf* This *mf* flood *mp* of - *mf* still - *mf* ness -

S. *f* flood - *mp* this flood *p* *mf* this flood *f* of -

A. *mp* flood - *p* this - flood. *mf* this flood *f* of -

T. *mf* flood - *p* this flood *mf* this flood *f* of -

div. *mf* flood - *p* this flood *mf* this flood *f* of -

B. *mf* flood - *p* this flood *mf* this flood *f* of -

S. Solo
wi — den — ing — the lake —

S.
still — ness — wi — den — ing —

A.
still — ness — wi — den — ing —

T. div.
still — ness — wi — den — ing —

B.
still — ness — wi — den — ing —

S. Solo
of — sky —

S.
the — lake — of — sky — This — flood — of

A.
the — lake — of — sky — This — flood — This — flood — of

T. div.
the — lake — of — sky — This — flood — This — flood — of

B.
the — lake — of — sky — This — flood — This — flood — of

S.
still — ness — lake — of — sky —

A. div.
still — ness — wi — den — ing — wi — den — ing the lake of sky

T. div.
still — ness — wi — den — ing — wi — den — ing the lake of sky

B.
still — ness — lake — of — sky —

4

S. Solo This need to dance This

S. dance need to dance

A. need to dance this need to kneel this need to dance this

T. this need to dance this need to kneel this need to dance need to kneel This need to dance

B. This need to dance this need to kneel this need to dance need to kneel this need

S. Solo need to kneel this need

S. need to kneel need to dance need to kneel need

A. need to kneel this need to dance need to dance need to kneel

T. this need to kneel This need to dance need to kneel need to dance

B. div. to dance need to dance need to kneel need

Handwritten musical score for five voices: S. Solo, S., A., T. div., and B. div. The lyrics are: "need to kneel this my-ste-ry", "need to dance to kneel need to dance this my-ste-ry", "need to dance kneel", "dance kneel", "this need to dance", "need to kneel to dance kneel this my-ste-ry", "this need", "need to kneel to dance kneel this my-ste-ry". The score includes dynamic markings (p, mp, f, cresc.) and phrasing slurs. The notation is in treble and bass clefs with a key signature of one sharp (F#).

Autumn '87; '93

Guy Newbury

THE LINES LIKE TREES PROLIFERATE

Scoring: flute
oboe
clarinet in B flat
horn in F
bassoon

harp

soprano solo

string quartet

Score notated in C

The text is taken from the opening section of 'Poem of The', by John Smith,
from his book A Landscape of my Own, Selected Poems 1948-82.

The text is used by kind permission of the author.

Duration c. 10 min.

(poem of the...)

WORD

from which no dictionaries spawned; containing **them**.

The lines like trees proliferate. Meanings like flowers,
tempt on the thorny twigs and we search for them
deep into the thicket, strewing them as we pick,
into a Persian carpet knotted with lies. How we invent
unicorns paler than the virgins who seduce them,
castrating them with their terrible innocence,
turning their suns to ice in dark sheaves of lust.
Angels, too, who swarm, throatier than bees,
celebrants of a Holy Solstice; what strange wings
our curious minds embroider in our search.

Some are mothlike, with libidinous hair,
Erotic as summer, scaly as dragons (what invention!)
like feathers or charred paper. But soft. Soft as. Tongues.
We press into them, kneading with red fingers, make lips, mouths.
From urgent thighs, squeaking like blind mice,
our children, wingless, crawl up to our milky breasts
to feed on noise. Noises like meanings tempt
from the twiggy thorns and we snatch at them,
turning the green leaves crimson. The rough fire burns,
scorching the virgins' loins. Devils also, shrill bats,
peep from those sulphurous wells to jeer at us.

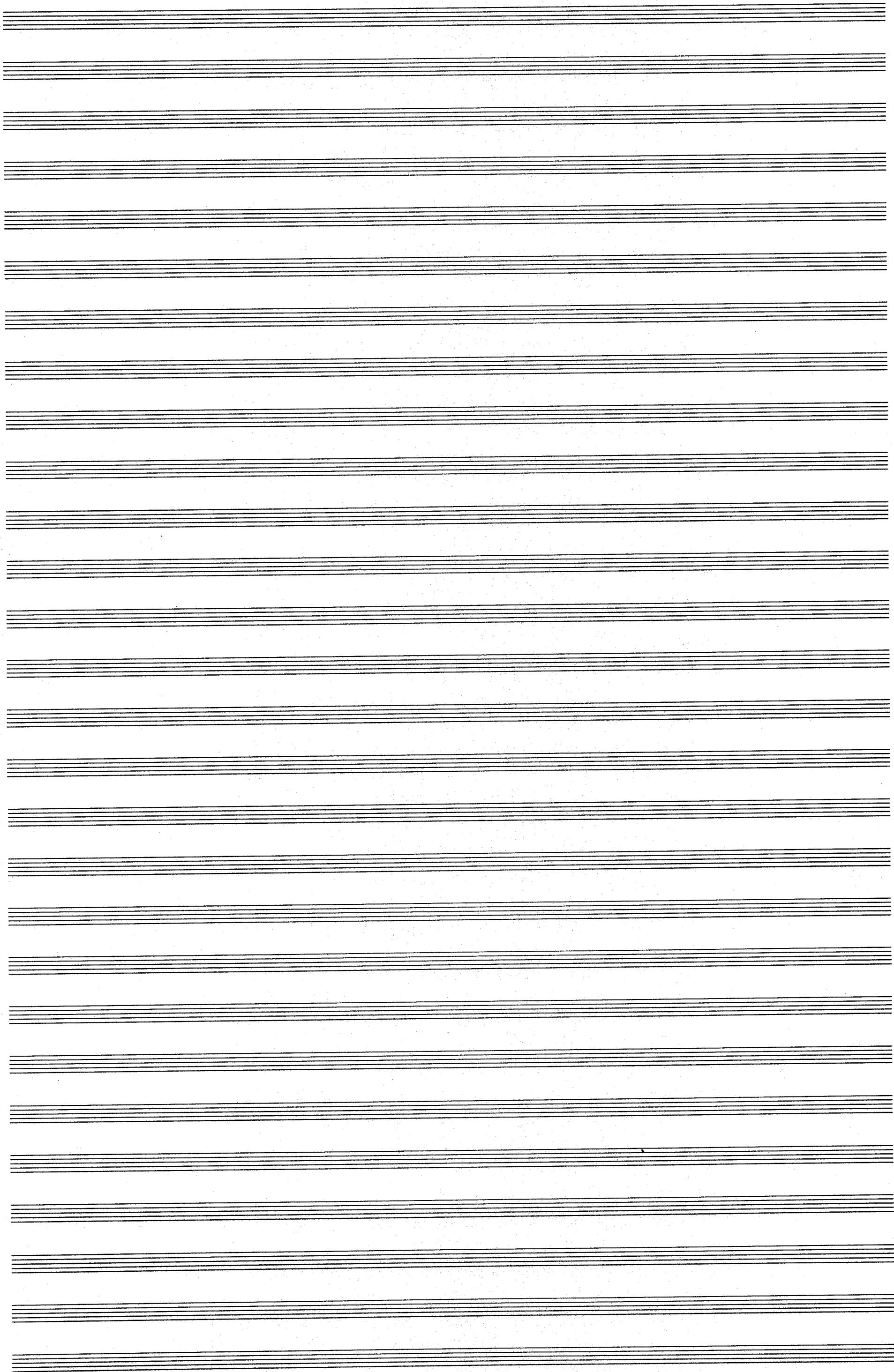
These worlds exist because we name them.

What is the poem of the half-remembered?

What is the name of what is before the word?

What is the poem of the half-forgotten?

What is the word for what is beyond nothing?



THE LINES LIKE TREES PROLIFERATE

Guy Newbury (1988)

Comodo d. = 50

fl. ob. cl. hn. bsn. harp. sop. vla. vln. vln. vc.

11

fl. ob. cl. hn. bsn. harp. sop. vla. vln. vln. vc.

fl. *p* *pp*

ob. *p* *pp* *p*

cl. *p* *pp* *pp*

hn.

bn. *p* *p*

harp

sop.

vl. *con sord. pizz.* *p*

vl. *con sord. pizz.* *arco* *p* *mf*

vla. *(mf)* *mp* *con sord.* *p* *p*

vc. *p* *p* *p*

fl. *p* *mp* *mf* *p*

ob. *p* *mf* *p*

cl. *p* *mp* *mf* *p* *pp*

hn. *p* *mp* *mf* *p*

bn. *mf* *p* *mp* *mf* *p* *pp*

harp

sop. *mf* *mf*

The lines — like trees — like trees — the —

vl. *senza sord. sempre pizz.* *p* *arco* *mp* *mf* *p*

vl. *senza sord.* *mp* *mf* *p*

vla. *senza sord.* *mp* *mf* *p* *pizz.* *p*

vc. *pizz.* *p* *senza sord. arco* *mp* *mf* *p* *mp* *p* *p*

40

fl. *mp*

ob. *mp* *mf* *p*

cl. *p* *mf* *p*

tn. *mf* *pp* *p*

bn. *mf* *p* *pp*

harp *E^b F⁴ G⁴ A⁴*
B^b C⁴ D^b *mp* *mf* *p*

sop. *(mf)* *(meno f)* *f* *mp*
lines like trees pro li fer ate Mean ings like flowers tempt

vl. *mp* *mf* *fp*

vl. *mf* *p* *fp*

vl. *arco* *mp* *mf* *mp*

vc. *pp* *mp* *p* *mf* *pp* *p*

50

fl. *mf* *mf* *meno f* *p* *f*

ob. *p* *p* *pp*

cl. *mf* *p* *pp*

tn. *mp* *p*

bn. *mp* *p*

harp *mf* *E^b-E⁴* *mf* *c-c[#]* *p*

sop. *mf* *(mp)* *p* *cresc.*
on thorn-y twigs on thorn-y twigs and we search for them deep-er deep-er

vl. *sul pont.* *mf* *ord. pizz.*

vl. *(ord.) pizz.* *mf* *arco*

vl. *(ord.) pizz.* *mf* *arco* *sul pont.*

vc. *sul pont.* *mf* *ord.* *p*

fl. *mf* *mp* *mf*

ob. *mp* *p* *mf* *f* *p*

cl. *(meno f)* *mp* *pp* *p* *fp* *f*

hn. *p* *p* *p* *p* *mp* *f* *p*

bn. *p* *p* *mp* *p* *cresc.* *fp* *p*

harp *F-F#* *mf* *D-D#* *F#-F#* *fp* *D#-D#* *fp* *fp*

sop. *mf* *meno f* *cresc.* *mf* (*>*)
 in - to the thick et strew - ing strew - ing them as we pick in - to

vl. *mf* *mf* *fp* *p* *mp* *p*

vl. *p* *ord.* *mp* *pp* *f* *p*

vla. *mp* *capriccio* *p* *pp* *f* *p*

vc. *mf* *p* *fp* *f* *mf/p*

fl. *mp* *p* *p* *mf* *f* *p* *f* *ff* *ff*

ob. *p* *f* *p* *f* *ff* *ff*

cl. *mf* *p* *f* *p* *f* *ff*

hn. *mf*

bn. *p* *mf*

harp *mp* *mp* *Bb-Bb* *f* *F-F#* *E-Eb* *G-G#* *A-A#* *ff* *F#-F#*

sop. *mp* *mp* *mf*
 a. Per - sian car - pet knot - ted with lies

vl. *p* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *5:3*

vl. *p* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *5:3*

vla. *mp* *mf* *p* *f* *ff* *ff*

vc. *p* *mf* *p* *f* *ff* *ff*

80

un poco più mosso ($\text{♩} = 60$)

Handwritten musical score for "The Marriage of Figaro" by Mozart, featuring a full orchestra and vocal soloists. The score is in G major, 4/4 time, and includes a tempo change to "un poco più mosso" (dotted half note = 60). The instruments shown are Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Harp, Violin, Viola, and Cello. The vocal soloists are Soprano and Tenor. The score includes various musical notations such as dynamics (p, pp, mf), articulation (accents, slurs), and performance instructions (rubato, con sord.). The lyrics "How we invent a new cornu a new cornu pa-ler pa-" are written under the vocal lines.

90

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments listed on the left are Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn.), Bassoon (bzn.), Harp, Violin I (vln.), Violin II (vln.), Viola (vln.), and Cello (vc.). The vocal soloist (sop.) is also present. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (pp, mf, f, cresc., mp, p, sul part.). The lyrics for the vocal soloist are: "ter than the vir gins vir gins who se duce who se duce". The score is written on a system of staves, with the vocal soloist part on a separate staff below the instrumental parts.

120

fl.
ob.
cl.
hn.
bss.
harp
sop.
vln.
vln.
v/a.
vc.

120 121 122 123 124 125 126 127 128 129

Handwritten musical score for page 130, featuring staves for fl., ob., cl., hn., bsn., harp, sop., vln., vln., vln., and vc. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *p*, *mf*, *pp*), articulation marks, and performance instructions like "8va" and "Vow". The vocal part (sop.) has lyrics written below it: "Ä — An — gels — too, who —". The string parts (vln. and vc.) include markings for "pizz." (pizzicato) and "arco" (arco). The harp part includes specific chordal indications: A#-A_b, B_b-B_b, G-G_b, C#-C_b, E-E_b, G_b-G_b, F_b-F_#.

Handwritten musical score for "The Lord of the Rings" featuring a vocal solo and a string ensemble. The score includes parts for Flute, Oboe, Clarinet, Horn, Bassoon, Harp, Soprano, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal part has lyrics: "Ho-ly of a Ho-ly Sol-stice, what strange-wings". The string ensemble includes various performance markings such as "sul pont.", "8va", "low", "ord. pizz.", "(pizz.)", "mf", "f", "arco", and "pizz.".

← d. = d → (♩ = 60)

fl. ob. cl. hn. bsn. harp. sop.

fl. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

ob. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

cl. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

hn. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

bsn. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

harp. *E♭-E♭* *C-C♯* *G-G♯* *A-A♯* *f* *mp* *f* *mp*

sop.

← d. = d →

vl. vln. vla. vc.

vl. *pp* *ord.* *f* *mp* *f* *mp* *f* *mp*

vln. *pp* *ord.* *f* *mp* *f* *mp* *f* *mp*

vla. *pp* *ord.* *f* *mp* *f* *mp* *f* *mp*

vc. *pizz.* *pp* *ord.* *f* *mp* *f* *mp* *f* *mp*

fl. ob. cl. hn. bsn. harp. sop.

fl. *f* *dimin.* *mp* *f* *mp* *f* *mp* *f* *mp*

ob. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

cl. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

hn. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

bsn. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

harp. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

sop.

A♯-A₄
C♯-C₄

vl. vln. vla. vc.

vl. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

vln. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

vla. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

vc. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

197

97

fl.

ob.

cl.

hn.

bn.

hp.

sop.

Some are moth-like

with li-bidinous hair

vln.

vln.

vla.

vc.

205

05

fl. 3:2

ob. 3:2

cl. 3:2

bn. 3:2

hp. F-F# G-G#

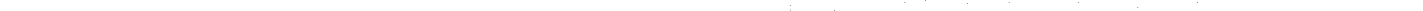
sop. e-ro tic as sum mer sca ly as dra-gons- senza vib.

vln. sul pont. 5

vla. sul pont.

vc. sul pont. pizz.

Order Ref. No. 12717



D28 PANOPUS SCORE-SYSTEM®

228

fl. *ff*

ob. *p*

cl. *mf p* *pp* *(mf)* *2:2*

hn. *f* *pp* *mf p* *f* *p* *(f)* *p*

bn. *mf* *l.v.* *pp* *mf p* *f* *p* *(f)p*

hp. *E♭-E♭* *G♯-G♯* *C♯-C♯*

sop. *5:4*
We press in - to them *3:2* *3* *3:2*
kneading - kneading with red fingers

8va

vl. *f*

vl. *pp* *(mf) p* *mf* *3:2* *3:2* *p* *(f)* *mf*

vla. *f p* *mf p* *f pp* *(mf) p* *mf* *p* *(f)* *p* *mf*

vc. *f p* *mf p* *f pp* *(mf)* *p* *(f) p*

236

fl. *mp*

ob. *mp* *mf*

cl. *mf* *pp* *p* *(mf)*

hn. *f* *pp* *p* *(mf)*

bn. *mf* *mf* *p* *(mf)* *mf* *mf*

hp. *mf* *mf* *p* *B♭-B♭* *mf* *E♭-E♭* *F♯-F♯* *A♭-A♭*

sop. *p* *(mf)mp* *mf* *5:4*
make - lips - lips - mouths - from ur - gent

vl. *mf p*

vl. *f p*

vla. *f p*

vc. *f* *pp* *p* *mf* *pp* *senza vib.* *vib. m.* *mp* *pp senza vib.* *vib. m.*

fl. *f* *p* *f* *f* *pp subito* *f*

ob. *mf* *mp* *f* *p* *fp* *pp* *f*

cl. *p* *f* *pp* *f*

hn. *f* *p* *fp*

bn. *mp* *p* *mp* *f*

hp. *D4-Db* *Eb-E4* *mp* *p* *D4-Db* *f*

sop. *f* *p* *f* *inf* *3:2* *mp* *3:2* *f*

thighs — squeak — ing like blind mice — our child — ren our child — ren

1.v.

vln. *inf* *mp* *p* *f* *fp* *p* *f* *pp subito* *Senza vib.* *vib. 8va* *sul pont.* *3:2*

vln. *mf* *mp* *p* *f* *fp* *p* *f* *pp* *Senza vib.* *vib. 8va* *sul pont.* *3:2*

vla. *mf* *mp* *p* *f* *fp* *p* *f* *pp*

vc. *mp* *p* *f*

fl. *mf* *pp* *(mf)* *p* *(mf)* *f* *p* *cresc.*

ob. *mf* *p subito* *(mf)* *p* *(mf)* *f* *p* *cresc.*

cl. *mf* *pp* *(mf)* *p* *(mf)* *f* *p*

hn. *p* *f* *mf* *p*

bn. *p* *f* *mf* *p*

hp. *mf* *p* *f*

sop. *f* *3:2* *5:4* *mf* *3:2* *5:4* *mf*

wing-less wing-less wing-less crawl. up to

8va *loco ord.* *p subito* *sf* *p* *fp* *p* *ff* *sul pont.*

vln. *p subito* *sf* *p* *fp* *p* *ff* *sul pont.*

vln. *p subito* *sf* *p* *fp* *p* *ff* *sul pont.*

vla. *sf* *p* *fp* *p* *ff* *sul pont.*

vc. *sf* *p* *fp* *p* *ff* *sul pont.*

264

p. 15

Handwritten musical score for measures 264-273. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn.), Bassoon (bsn.), Harp, Soprano (sop.), Violin (vln.), Viola (vla.), and Violoncello (vc.).

Measure 264: Flute, Oboe, and Clarinet play a melodic line with a 5:4 time signature. Horn and Bassoon provide harmonic support. Harp accompaniment includes chords: F-F# (Bb-Bb), Gb-Gb (Cb-C#), Ab-Ab (Db-Db), and Bb-Bb (Cb-C#). Soprano vocal line begins with the lyrics: "our mil-ky breast mil-ky breast to feed on noise".

Measure 265: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 266: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 267: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 268: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 269: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 270: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 271: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 272: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 273: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

273

Handwritten musical score for measures 273-282. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn.), Bassoon (bsn.), Harp, Soprano (sop.), Violin (vln.), Viola (vla.), and Violoncello (vc.).

Measure 273: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 274: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 275: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 276: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 277: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 278: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 279: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 280: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 281: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

Measure 282: Continuation of the instrumental and vocal parts. The Soprano vocal line continues with the lyrics: "to feed on noise".

fl. *mf*

ob. *mf*

cl. *p*

hn. *mp*

bn. *p*

harp *G#-G# A-A# C#-C# mp Db-D# mp F#-F# mp G#-G# A-A#*

sop. *mp*
like mean — ings tempt — tempt tempt — from the twig-gy thorns —

vla. *p*

vla. *p*

vla. *pizz.*

vc. *p*

fl. *f*

ob. *f*

cl. *f*

hn. *f*

bn. *f*

harp *G#-G# A#-A# D. D# f F-F# Ab-A# B. B# Eb-E# Db-D# mp C#-C# Bb-B#*

sop. *f*
and — we snatch at them — turn — ing

vla. *f*

vla. *f*

vla. *f*

vc. *p*

299

rit. $\leftarrow d = d \rightarrow$ a tempo (Tempo 1) ($d. = 50$)

p. 17

fl. *f* *ff* *f* *p* *ff* *5:3* *5:3*

ob. *f* *ff* *f* *pp* *ff* *5:3* *5:3*

cl. *f* *ff* *f* *mf* *ff* *5:3* *5:3*

hu. *f* *ff* *f* *mf* *ff* *5:3* *5:3*

bsn. *f* *ff* *f* *mf* *ff* *5:3* *5:3*

harp *D#-D#* *E-Eb* *G#-G#* *B-Bb* *Bb-Bb* *ff* *5:3*

sop. *f* *ff* *a tempo*
the green — leaves crim-son —

vl. *f* *ff* *p* [no cresc.] *mf* *pp* *sul pont.* *5:3* *5:3*

vl. *f* *ff* *p* *mf* *pp* *sul pont.* *5:3* *5:3*

vla. *f* *ff* *p* *mf* *pp* *sul pont.* *5:3* *5:3*

vc. *f* *ff* *p* *mf* *pp* *sul pont.* *5:3* *5:3*

310

fl. *pp* *pp* *pp*

ob. *ppp* *pp* *pp*

cl. *pp* *pp* *pp*

hu. *pp* *pp* *pp*

bsn. *pp* *pp* *pp*

harp *Eb-Eb* *p* *F#-F#* *Bb-Bb* *p* *pp* *pp*

sop. *pp* *pp* *pp*
The rough fire — burns —

vl. *pp* *sul pont.* *ppp* *ppp* *ppp* *pp* *pp*

vl. *pp* *sul pont.* *ppp* *ppp* *ppp* *pp* *pp*

vla. *pp* *sul pont.* *ppp* *ppp* *ppp* *pp* *pp*

vc. *pp* *ppp* *ppp* *ppp* *ppp* *pp* *pp*

quasi crescendo

fl. *mp/pp*

ob. *mp/pp* *(p)*

cl. *mp/pp* *p* *pp* *p*

h. *p* *(mp)p*

bn. *p* *(mp)p*

harp

sop.

ord. vib. *senza vib.*

vln. *p* *mp* *p sul pont.* *pp* *f*

vla. *p* *p* *pp sul pont.* *pp* *f*

vla. *p* *pp* *f*

vc. *(ord.) p* *p* *mp*

G# - G4
C - C# D - D#

E4 - E4 F4 - F# G4 - G#
B4 - B4 C# - C4 D4 - D4

fl. *mf*

ob. *mf*

cl. *p* *pp* *p* *mp* *mp*

h. *pp*

bn. *pp*

harp

sop.

vln. *(sul pont.) p* *mf* *ppp* *pp* *mp* *p* *mf*

vla. *(sul pont.) p* *mf* *ppp* *pp* *mp* *p* *mf*

vla. *(sul pont.) p* *mf* *ppp* *pp* *mp* *p* *mf*

vc. *(sul pont.) p* *mf* *ppp* *pp* *mp* *p* *mf*

sempre sul pont.

C - C#

341

fl. *fp f* *pp*

ob. *fp f* *pp*

cl. *fp f* *pp*

hu. *pp*

bn. *pp*

harp *pp*
Eb-Eg Fa-F# G#-G4 CH-C4
F4-F# A4-Ab D4-Db *pp* Ab-A4 B4-Bb

sop. *p* *pp*
The rough fire — burns — The rough fire — burns —

vla. *f* *pp ord.* *senza vib.*

vla. *f* *pp ord.* *senza vib.*

vla. *f* *pp ord.* *senza vib.*

vc. *pp*

353

[sop. a piacere] a tempo (più mosso)

fl. *p* *cresc.* *ff* *dim. (mf)*

ob. *p* *cresc.* *ff* *dim. (mf)*

cl. *p* *cresc.* *ff* *dim. (mf)*

hu. *mf* *ff* *dim. (mf)*

bn. *mf* *ff* *dim. (mf)*

harp *p* *mf* *ff* *dim. (mf)*
F#-F4 A-Ab CH-C# Db-D4 1. ss.

sop. *(pp)* *a piacere* *accel.* *a tempo*
burns (bii) burns burns

vla. *a tempo* *p* *pizz.* *vib. ord.* *cresc.* *ff* *ord.*

vla. *p* *cresc.* *ff* *ord.*

vla. *p* *cresc.* *ff* *ord.*

vc. *(ord.) vib. ord.* *(III)* *cresc.* *ff*

361

fl. *mp cresc. f dim. mf*

ob. *mp cresc. f dim. mp*

cl. *mp cresc. f dim.*

hn. *mp cresc. f dim.*

bn. *mp cresc. f*

harp *(f) simile*

sop. *rit. a tempo*

burns — scor — ing the vir — gins' — tains

vl. *sul pont. rit. or. a tempo*

vl. *sul pont.*

vla. *pizz. arco*

vc. *pizz. arco*

sf ff

369

fl. *acc. mf mp*

ob. *mf mp*

cl. *f mf mp*

hn. *f mf mp*

bn. *f mp*

harp *B - Bb Bb - Bb Bb - Bb Ab - Ab Ab - Ab*

sop.

ord. *senza vib. vib. ord.*

vl. *ppp senza vib. vib. ord. f sf mf mp*

vl. *ppp senza vib. vib. ord. f sf mf mp*

vla. *ppp senza vib. vib. ord. f sf mf mp*

vc. *ppp senza vib. vib. ord. f sf mf mp*

acc. mp

379

a. tempo. $\leftarrow d = d. \rightarrow (d. = 50)$

(Tempo primo)

Handwritten musical score for "The Bat" by Edgar Allan Poe. The score is for a full orchestra and voice. It includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn.), Trombone (bm.), Harp, Soprano (Sop.), Violin (vln.), Viola (vla.), and Violoncello/Double Bass (vc.). The tempo is marked "Tempo primo" and "a tempo". The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The lyrics are: "De-vels De-vels at so shrill bats bats peep from these sul-phur-ous wells". The score includes various musical notations such as dynamics (f, mf, mp), articulation (accents, slurs), and performance instructions (gliss., pizz., arco).

390

[illegible]

401

Tranquillo

fl. ob. cl. hn. bsn. harp. sop. vln. vln. vln. vc.

These - worlds ex - ist be - cause we name them. What

407

fl. ob. cl. hn. bsn. harp. sop. vln. vln. vln. vc.

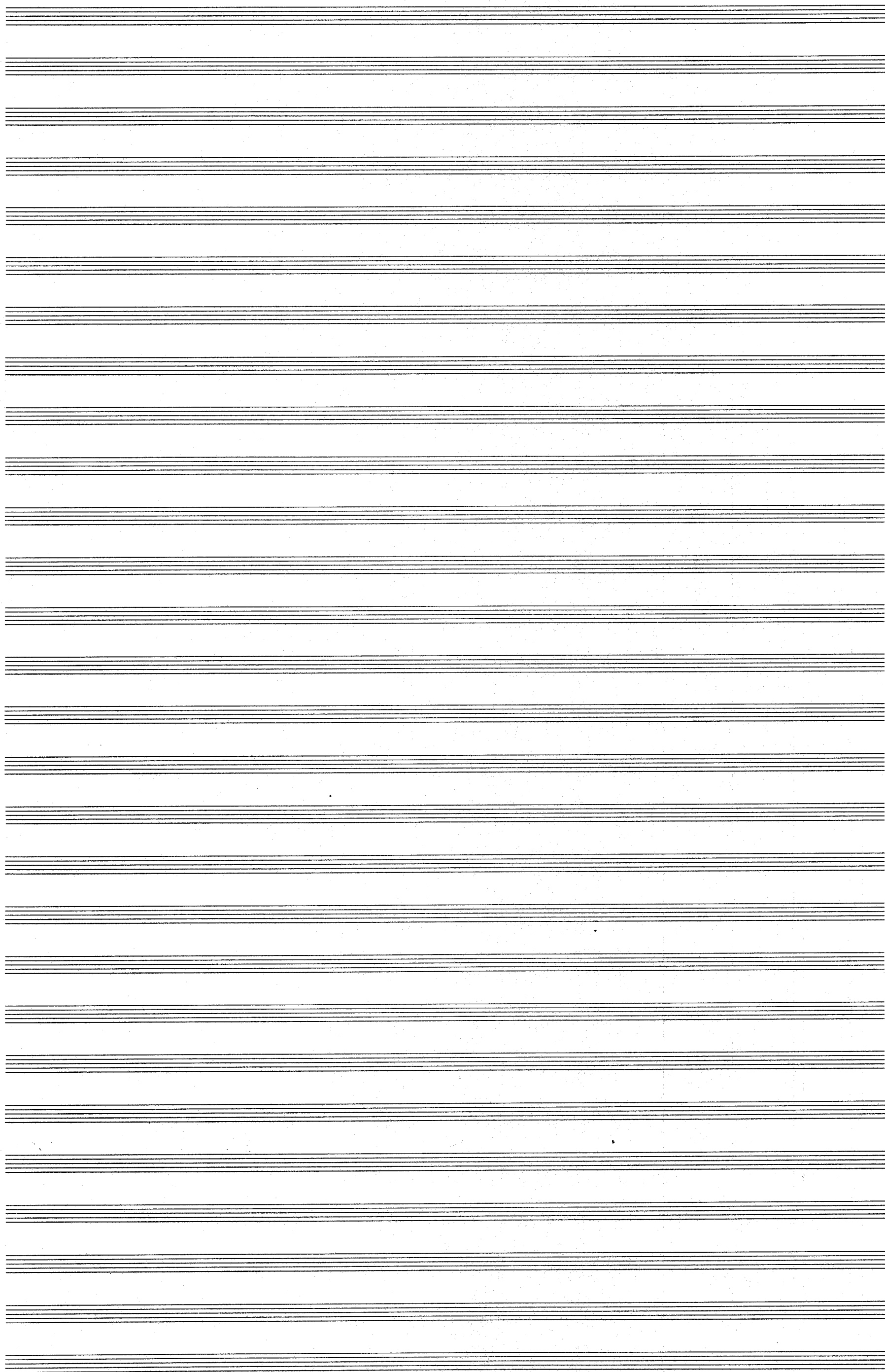
is the po - em of the half re - mem - bered? What is the name of what is be - fore the word?

413

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves for various instruments and a vocal line. The vocal line includes the lyrics: "What is the poem of the half forgotten? What is the word". The score features dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*, along with crescendo and decrescendo hairpins. The notation includes notes, rests, and slurs.

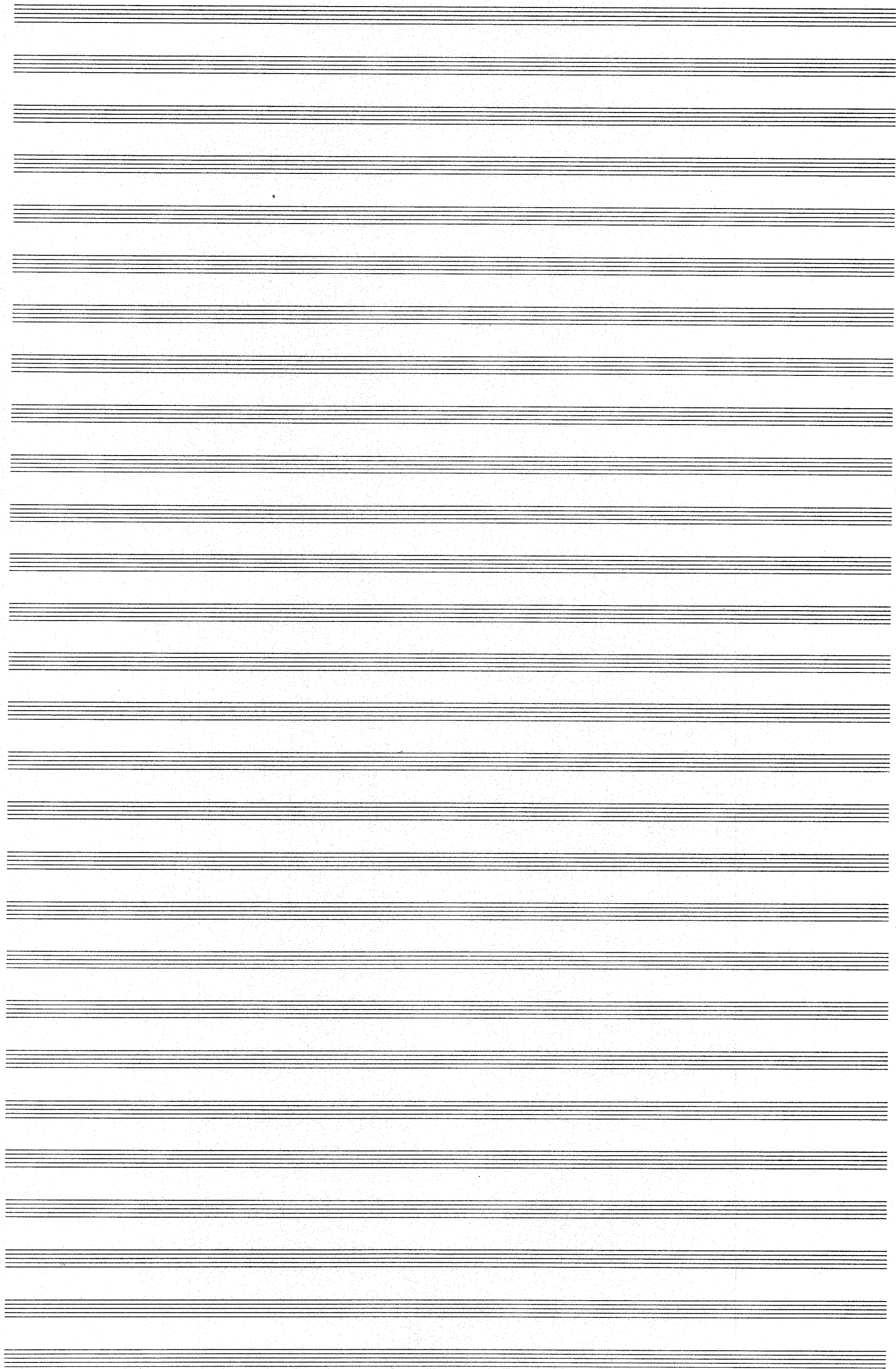
419

Handwritten musical score for a symphony, measures 19-22. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn.), Bassoon (bsn.), Harp, Soprano (sop.), Violin I (vln.), Violin II (vln.), Violoncello (vln.), and Viola (vc.). The music features various dynamics (p, mp, mf, f, pp, fpp, ppp), articulations (rit., a tempo, marcato), and a vocal line with lyrics: "for what is beyond no thing no thing (thing)?". The score is written on a system of staves with a key signature of one flat and a common time signature.



Guy Newbury

STRING QUARTET



STRING QUARTET

Guy Newbury

Andante ♩ = 66

5

9



2

un poco più mosso

13

First system of the musical score, measures 13 to 16. It features a piano (p) introduction with a melodic line in the upper voice and a supporting bass line. Dynamics include p, mf, and f. The tempo marking 'un poco più mosso' is present at the beginning.

17

Second system of the musical score, measures 17 to 20. This system includes a tempo change marked 'accel.' and a metronome marking of 72. It features a mix of pizzicato (pizz.) and arco (arco) passages. Dynamics range from p to f. The system concludes with a 'mp sost.' (mezzo-piano sostenuto) marking.

21

Third system of the musical score, measures 21 to 23. It continues the melodic and harmonic development with various articulations and dynamics including p, mf, and f. The system ends with a ppp (pianissimo) marking.

24

Fourth system of the musical score, measures 24 to 27. This system shows a return to a more active melodic line with frequent pizzicato and arco markings. Dynamics include p, mp, and mf.

28

Fifth system of the musical score, measures 28 to 31. The final system on this page, it features a climactic passage with strong dynamics including f and ff, interspersed with p and mf sections. It concludes with a final chord.

32

Handwritten musical score for measures 32-35. The score is written for four staves (treble and bass clefs). It includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *f*, and *ff*. An *accel.* (accelerando) marking is present above the first staff. The key signature has one flat (B-flat).

36

Handwritten musical score for measures 36-39. The score continues with four staves. It includes musical notations and dynamic markings. A *Più mosso* tempo change is indicated above the first staff, followed by a tempo marking of $\text{♩} = 160$. Other markings include *sul pont.* and *ord.*

40

Handwritten musical score for measures 40-43. The score continues with four staves. It includes musical notations and dynamic markings. Markings include *sul pont.*, *accel.*, *ord.*, and a tempo marking of $\text{♩} = 92$.

44

Handwritten musical score for measures 44-46. The score continues with four staves. It includes musical notations and dynamic markings. Markings include *ord.*, *sul pont.*, and *accel.*

47

Handwritten musical score for measures 47-50. The score continues with four staves. It includes musical notations and dynamic markings. Markings include *accel.*, *cresc.* (crescendo), and a tempo marking of $\text{♩} = 108$.

4 Animato ♩ = 120

50

53

56

59

62

65

Handwritten musical score for four staves, measures 65-70. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *f*, and *fp*. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. A tempo marking of quarter note = 132 is present at the top.

69

Handwritten musical score for a string quartet, page 69. The score is in 4/4 time and consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from fortissimo (ff) to pianissimo (pp). There are also markings for 'arco' (arco) and 'pizz' (pizzicato). The score is written in a cursive, handwritten style.

73

Handwritten musical score for a 7/4 piece, page 73. The score is written on four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The key signature has one flat (B-flat). The tempo is marked "♩ = 138". The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mf, ff, mp). There are also performance instructions like "sul pont." and "ord.".

76

Handwritten musical score for page 76. The score consists of four staves. The top staff is in treble clef and contains a melodic line with many slurs and triplets. The second staff is in treble clef and contains a melodic line with slurs and triplets. The third staff is in bass clef and contains a melodic line with slurs and triplets. The bottom staff is in bass clef and contains a melodic line with slurs and triplets. The score is heavily marked with dynamics such as *ff*, *mp*, and *f*. There are also many slurs and triplets throughout the piece. The notation is dense and complex, typical of a handwritten musical score.

79

Handwritten musical score for a string quartet, page 79. The score is written on four staves. The first staff is for Violin I, the second for Violin II, the third for Viola, and the fourth for Cello/Double Bass. The music is in 3/4 time and features various dynamics (p, pp, f, mf, pizz.) and articulations (accents, slurs). The piece concludes with a final measure marked 'f'.

[illegible]

87

Handwritten musical score for measures 87-90. The score is written on five staves. The first staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The second staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The third staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The fourth staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The fifth staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, sf, mp, p). There are also some handwritten annotations and corrections.

91

Handwritten musical score for four staves, measures 91-94. The score is in 7/8 time and features complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are present. The score is written in a single system with four staves.

94

Handwritten musical score for a 5-staff piece, measures 94-96. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, ff, mf). The score is written in a fluid, handwritten style on a single system of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The score is divided into three measures. The first measure (94) starts with a treble clef and a key signature of one sharp (F#). The second measure (95) starts with a treble clef and a key signature of one sharp (F#). The third measure (96) starts with a treble clef and a key signature of one sharp (F#). The score includes various musical symbols such as notes, rests, and dynamic markings (p, ff, mf). The notation is written in a fluid, handwritten style on a single system of five staves.

97

Handwritten musical score for measures 97-100. The score is written on four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various dynamics including *p*, *ff*, *mf*, *f*, and *fp*. There are also slurs, ties, and a triplet in the fourth staff.

$\bullet = c. 69$

[Senza misura]

Wildly

100

Handwritten musical score for "The Rose Tree". The score is written on five staves. The first staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various dynamics: *f*, *mf*, *fp*, *mp*, *mf*, and *f*. The second staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with dynamics: *f*, *mf*, and *fp*. The third staff is a single bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with dynamics: *f*, *mf*, and *fp*. The fourth staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with dynamics: *f*, *mf*, and *fp*. The fifth staff is a single bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with dynamics: *f*, *mf*, and *fp*. The score is written in ink on aged paper.

(100)

Handwritten musical score for 'L'Espresso' by Debussy. The score is for piano and includes staves for piano, violin, and cello. The piano part features dynamic markings (mp, f, p, mp, pp, p, f, p, f) and articulation (accents, slurs, triplets). The violin and cello parts are mostly rests with some rhythmic notation. The score is divided into two systems by a double bar line. The first system ends with a measure containing a triplet of eighth notes. The second system begins with a measure containing a triplet of eighth notes. The score is written in G major and 4/4 time.

102

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The second system consists of two staves: a treble staff and a bass staff, both with a key signature of one sharp. The third system also consists of two staves: a treble staff and a bass staff, both with a key signature of one sharp. The music is written in a cursive, handwritten style. It includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *sf* (sforzando), *p* (piano), and *pp* (pianissimo). There are also markings for *pizz.* (pizzicato) and *arco* (arco). The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests. The overall style is that of a personal manuscript or a composer's sketch.

106

non vib.

vib. ord.

Handwritten musical score for three staves. The first staff is labeled "non vib." and the second staff is labeled "vib. ord.". The score includes various musical notations such as notes, rests, and dynamic markings like "mf", "p", "mp", "f", "pp", "arco", and "pizz.". The notation is dense and appears to be a working draft.

109

ttacc

112

115

119

122

125

$\text{♩} = c. 69$

$\text{♩} = 69$

quasi morendo

a tempo

128

Handwritten musical score for measures 128-131. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 128 begins with a *quasi morendo* tempo marking and a *rit.* (ritardando) instruction. The dynamics range from *mp* (mezzo-piano) to *f* (forte). Measure 129 features a *3* (triple) and a *p* (piano) dynamic. Measure 130 includes a *ppp* (pianissimo) dynamic and a *sul tasto* (on the fingerboard) instruction. Measure 131 is marked *a tempo* and features a *ppp* dynamic. The key signature has two sharps (F# and C#).

accel. ----- a tempo

$\text{♩} = 80$

rall.

132

Handwritten musical score for measures 132-140. Measure 132 begins with an *ord.* (order) instruction and a *p* (piano) dynamic. Measure 133 features a *mp* (mezzo-piano) dynamic and a *cresc.* (crescendo) instruction. Measure 134 includes a *ff* (fortissimo) dynamic. Measure 135 is marked *a tempo* and features a *ff* dynamic. Measure 136 includes a *pizz.* (pizzicato) instruction and a *arco* (arco) instruction. Measure 137 features a *pizz.* instruction and a *arco* instruction. Measure 138 includes a *pizz.* instruction and a *arco* instruction. Measure 139 features a *pizz.* instruction and a *arco* instruction. Measure 140 includes a *pizz.* instruction and a *arco* instruction. The key signature has two sharps (F# and C#).

rit.

a tempo

135

Handwritten musical score for measures 135-140. Measure 135 begins with a *rit.* (ritardando) instruction and a *p* (piano) dynamic. Measure 136 features a *pizz.* (pizzicato) instruction and a *arco* (arco) instruction. Measure 137 includes a *pizz.* instruction and a *arco* instruction. Measure 138 features a *pizz.* instruction and a *arco* instruction. Measure 139 includes a *pizz.* instruction and a *arco* instruction. Measure 140 features a *pizz.* instruction and a *arco* instruction. The key signature has two sharps (F# and C#).

137

Handwritten musical score for measures 137-140. Measure 137 begins with a *mp* (mezzo-piano) dynamic and a *sul pont.* (sul ponticello) instruction. Measure 138 features a *mp* dynamic and a *sul pont.* instruction. Measure 139 includes a *mp* dynamic and a *sul pont.* instruction. Measure 140 features a *mp* dynamic and a *sul pont.* instruction. The key signature has two sharps (F# and C#).

Meno mosso $\text{♩} = 69$

140

Handwritten musical score for measures 140-145. Measure 140 begins with a *ff* (fortissimo) dynamic and a *arco* (arco) instruction. Measure 141 features a *ff* dynamic and a *arco* instruction. Measure 142 includes a *ff* dynamic and a *arco* instruction. Measure 143 features a *ff* dynamic and a *arco* instruction. Measure 144 includes a *ff* dynamic and a *arco* instruction. Measure 145 features a *ff* dynamic and a *arco* instruction. The key signature has two sharps (F# and C#).

143

146

150

154

157

musical score with staves and annotations

Annotations include:

- sul pont.*
- ord.*
- rit.*
- quasi calmato*
- [tacet]*
- crece.*
- pp*, *mf*, *f*, *ff*, *p*, *mp*
- 5*, *6*, *7*, *8*
- 4*

accel. (♩ = 90)

161

164

165

166

167

172

♩ = c. 69

168

171

173

176

178

182

186

191

195

200

Handwritten musical score for measures 200-203. The score is written on four staves. Measure 200 starts with a forte (f) dynamic. Measure 201 includes a crescendo (cresc.) and a mezzo-forte (mp) dynamic. Measure 202 includes a piano (p) dynamic and a pizzicato (pizz.) instruction. Measure 203 includes a fortissimo (ff) dynamic and an arco instruction. The key signature has one sharp (F#).

204

Handwritten musical score for measures 204-207. The score is written on four staves. Measure 204 starts with a mezzo-forte (mf) dynamic. Measure 205 includes a fortissimo (ff) dynamic and a piano (p) dynamic. Measure 206 includes a piano (p) dynamic and a pizzicato (pizz.) instruction. Measure 207 includes a fortissimo (ff) dynamic and an arco instruction. The key signature has one sharp (F#).

208

Handwritten musical score for measures 208-211. The score is written on four staves. Measure 208 starts with a fortissimo (ff) dynamic. Measure 209 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 210 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 211 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#).

212

Handwritten musical score for measures 212-215. The score is written on four staves. Measure 212 starts with a fortissimo (ff) dynamic. Measure 213 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 214 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 215 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#).

216

Handwritten musical score for measures 216-219. The score is written on four staves. Measure 216 starts with a mezzo-forte (mf) dynamic. Measure 217 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 218 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. Measure 219 includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#).

220

Handwritten musical score for measures 220-223. The score is written for four staves (treble and bass clefs). It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pizz.* (pizzicato), *arco* (arco), *rit.* (ritardando), *a tempo*, *pp* (pianissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *accel.* (accelerando). The tempo is marked *a tempo* at the beginning of the system.

224

Handwritten musical score for measures 224-227. The score continues with four staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *p* (piano). The tempo is marked *a tempo* at the beginning of the system.

228

Handwritten musical score for measures 228-231. The score continues with four staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *arco* (arco), and *ff* (fortissimo). The tempo is marked *a tempo* at the beginning of the system.

232

Handwritten musical score for measures 232-235. The score continues with four staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The tempo is marked *a tempo* at the beginning of the system.

234

Handwritten musical score for measures 234-237. The score continues with four staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *arco* (arco), and *ff* (fortissimo). The tempo is marked *a tempo* at the beginning of the system.

237

ff, mf, f, pizz., arco, sul pont.

241

mf, mp, f, ff, pizz., arco, sul pont.

244

cresc., ff, f, pizz., sul pont.

248

Risoluta
♩ = c. 108

più lento

f, ff, mf, arco, ord.

253

a tempo rinforz.

mp, f, p, fp, pizz., arco

258

mf p f mp p mf p

pizz. mf p arco

mf p mp

263

mf f mf

cresc. mf f

cresc. mf f

cresc. mf f

tr. mf

268

fp fp f mf

f p mf

pizz. arco

mf

271

mp pp f ff

cresc. accel. rit. sul pont. ord.

pp pp cresc. accel. ff

mp f cresc. accel. ff

pp cresc. accel. ff

272

f p ff

cresc. accel. sul pont. ord.

p f cresc. accel. sul pont. ord.

p f cresc. accel. sul pont. ord.

p f cresc. accel. sul pont. ord.

p f cresc. accel. sul pont. ord.

284

Handwritten musical score for measures 284-286. The score is written on three staves. Measure 284 includes dynamics *mf*, *f*, *ff*, and *sf*, with markings *ord.* and *sul pont.*. Measure 285 includes *mf*, *f*, *ff*, and *sf*, with *sul pont.* and *ord.*. Measure 286 includes *ff*, *f*, *sf*, and *ord.*. The key signature changes from one sharp to two sharps between measures 285 and 286.

287

Handwritten musical score for measures 287-290. Measure 287 includes *ord.* and *ff*. Measure 288 includes *f*, *mf*, and *ff*. Measure 289 includes *f*, *mf*, and *ff*. Measure 290 includes *f*, *mf*, and *ff*. The score includes markings for *acccl.* and *tempo*. The key signature changes from two sharps to one sharp between measures 289 and 290.

290

Handwritten musical score for measures 290-293. Measure 290 includes *f* and *mf*. Measure 291 includes *f* and *mf*. Measure 292 includes *f* and *mf*. Measure 293 includes *f* and *mf*. The score includes markings for *rall.* and *dimin.*. The key signature changes from one sharp to two sharps between measures 292 and 293.

293

Handwritten musical score for measures 293-296. Measure 293 includes *p* and *mf*. Measure 294 includes *p* and *mf*. Measure 295 includes *p* and *mf*. Measure 296 includes *p* and *mf*. The score includes markings for *rit.* and *dimin.*. The key signature changes from two sharps to one sharp between measures 295 and 296.

296

Handwritten musical score for measures 296-300. Measure 296 includes *p* and *mf*. Measure 297 includes *p* and *mf*. Measure 298 includes *p* and *mf*. Measure 299 includes *p* and *mf*. Measure 300 includes *p* and *mf*. The score includes markings for *pp* and *sf*. The key signature changes from one sharp to two sharps between measures 299 and 300.

300

mf

mf

mf

mf

303

mf

mp

mf

mf

mf

mf

mf

mf

306

ff

ff

ff

ff

ff

ff

ff

ff

309

sf

sf

sf

sf

sf

sf

sf

sf

312

mf

mf

mf

mf

mf

mf

mf

mf

318

320

323

326

D24 PANOPUS SCORE-SYSTEM®

329

332

335

338

341

344

344

345

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347

348

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350

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354

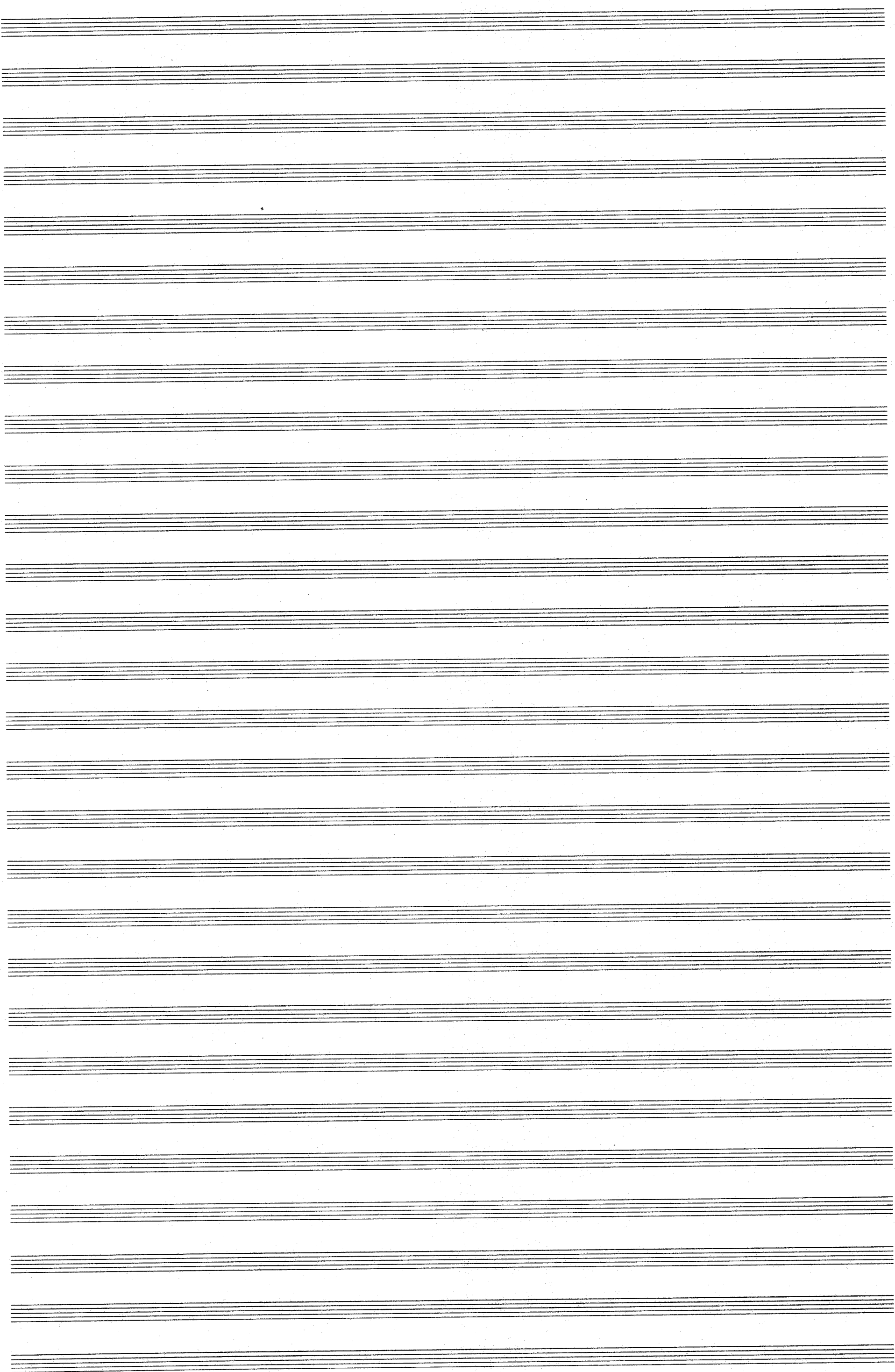
355

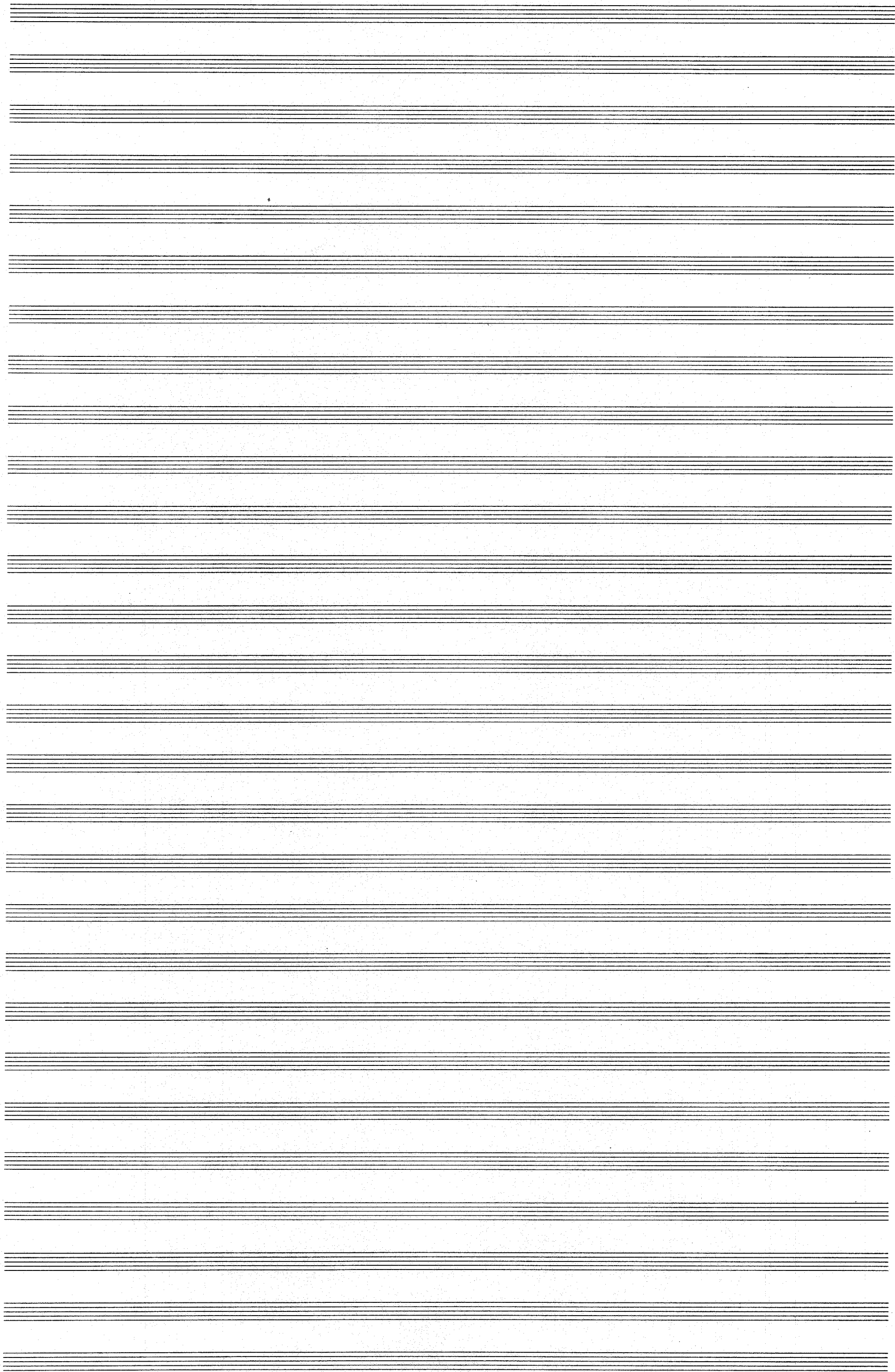
356

356

357

358





Guy Newbury

CHAUSSÉE
for orchestra

Chaussée

Instruments :

PICCOLO

2 FLUTES

2 OBOES

COR ANGLAIS

2 CLARINETS (Bb)

BASS CLARINET

2 BASSOONS

CONTRABASSOON

4 HORNS (F)

2 TRUMPETS (C)

2 TENOR TROMBONES

BASS TROMBONE

TIMPANI

PERCUSSION (1 player): 5 rototoms, side-drum, gran cassa,
triangle, 3 wood-blocks, tambourine,
suspended cymbal, tam-tam

CELESTA

HARP

PIANO

STRINGS : vni 1 soit 12 total

vni 2 12

vle 10

vc 8

cb 6

Score notated in C with usual octave transpositions

Duration: c. 12 mins.

CHAUSSÉE

Guy Newbury

Very deliberate; chaconne-like at first

$$\bullet = 72$$
[illegible]

a - c - c - e - l - e - r - a - n - d - o

2 cl.
b. cl.
2 bn.
cbn.
4 hn.
2 tr.
2 tn.
tn.(b.)
timp.
5 ratons
perc.
gran
cana
hp.

a - c - c - e - l - e - r - a - n - d - o

vc.
cb.

a_c_c_e_l_e_r_a_n_d_o

cor ang.

cl.

b.cl.

bn.

cbn.

hn.

tr.

timp.

5 rototoms
perc.
gran
cassa

hp

vc.

cb.

a_c_c_e_l_e_r_a_n_d_o

fl. *1. solo* *pp* *p* *pp* *mp* *p* *pp* *mp* *p*

ob. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

cor ang. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

cl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

b. cl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

bn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

cbn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

hn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

5 rotoms *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

side drum *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

soft sticks *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

hp. *E♭* *B♭* *C♯* *G♯* *E♭* *B♭* *C♯* *G♯* *E♭* *B♭*

vni. 1 *pizz.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

vni. 2 *pizz.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

vle. *pizz.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

vc. *pizz.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

cb. *pizz.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

a-c-c-e-l-e-r-a-n-d-o

fl.
ob.
cor ang.
cl.
hn.

timp.
 5 rototoms
perc.
side drum
hp.

a-c-c-e-l-e-r-a-n-d-o

vni. 1
vni. 2
vle.
vc.
cb.

6

2a $\text{♩} = 88$

a - c -

picc. *f*

fl. *a2. f*

ob. *a2. f*

cor ang. *p*

cl. *p*

bn. *p f p mp fp p*

cbn. *pp mp*

lm. *p*

timp. *p mp*

susp. cymb. *mf*

perc. Side drum *mf*

cel. *f mf mp*

hp. *mf*

pf. *sf f > mf martellato mf*

2a $\text{♩} = 88$

a - c -

vni. 1 *arco pizz. arco*

vni. 2 *arco pizz. arco*

vle. *mf (mf) pizz. arco sul pont. ord. div. non div. mf*

vc. *mf div. (mf) pizz. non div. pizz. arco*

cb. *mf div. non div. pizz. arco*

-c-e-l-e-r-a-n-d-o molto

3 ♩ = 104

7

picc. *mf* *f* *mp* *mp*

fl. *mf* *f* *mp* *mp*

ob. *mf* *f* *mp* *mp*

cor ang. *mf* *f* *mp* *mp*

cl. *mf* *f* *mp* *mp*

bn. *mf* *f* *mp* *mp*

hn. *mf* *f* *mp* *mp*

timp. *mf*

5 rotations

perc. *mf*

side drum *mf*

cel. *mf*

lp. *mf* *f* *pp*

pf. *sf* *f* *p* *f* *pp*

-c-e-l-e-r-a-n-d-o molto

3 ♩ = 104

vni. 1 *f* *sf* *pp* *pp*

vni. 2 *f* *sf* *pp* *pp*

vle. *f* *sf* *pp* *pp*

vc. *mf* *mp* *p* *pp*

cb. *f* *mf* *p* *pp*

a-c-c-e-l-e-r-a-n-d-o

fl.

ob.

cor ang.

cl.

b. cl.

bn.

hn.

tr.

timp.

perc.

susp. cym.

hp.

pf.

a-c-c-e-l-e-r-a-n-d-o

vni. 1

vni. 2

vle.

vc.

cb.

picc. $\text{♩} = 112$

fl. 1. 2. a 2.

ob. 1. 2. a 2.

cor ang.

cl.

b. cl.

bn.

cbn.

hn.

tr. (con sord.)

tn. (ten.) (con sord.)

timp.

susp. cym.

perc.

side dr.

cel.

harp.

pf.

$\text{♩} = 112$

3a

vni. 1

vni. 2

vle.

vc.

cb.

picc. *mf* *f* *mp* *mf* *mp* *p* *mp* *solo*

fl. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

ob. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

cor ang. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

cl. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

b. cl. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

bn. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

cbn. *mf* *f* *mp* *mf* *mp* *f* *mp* *p*

lin. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

tr. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

tn. (bn.) *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

timp. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

susp. cym. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

perc. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

s.d. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

ccl. *mf* *p* *mp* *mp* *mp* *p* *mp* *p*

hp. *mf* *mp* *mp* *mp* *mp* *p* *mp* *p*

pf. *mf* *mp* *mp* *mp* *mp* *p* *mp* *p*

vni. 1 *mf* *f* *mp* *f* *mp* *f* *mp* *p*

vni. 2 *mf* *f* *mp* *f* *mp* *f* *mp* *p*

vle. *mf* *f* *mp* *f* *mp* *f* *mp* *p*

vc. *mf* *f* *mp* *f* *mp* *f* *mp* *p*

cb. *mf* *f* *mp* *f* *mp* *f* *mp* *p*

Handwritten musical score for a symphony orchestra, measures 116-120. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bcl.), Bassoon (bn.), Contrabassoon (cbn.), Horn (hn.), Trumpet (tn. (ten)), Trumpet (tn. (bass)), Timpani (timp.), and Harp (hp.). The music is in 4/4 time, marked with a tempo of 116. The score features various dynamics (pp, mp, p, mf) and articulations (accents, slurs). The harp part includes chord diagrams for E# and B#.

Handwritten musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in G major (one sharp) and 4/4 time. It consists of five systems of staves. The Violin I part has dynamics p, pp, and mp. The Violin II part has dynamics p, pp, and mp. The Viola part has dynamics p, pp, and mp. The Violoncello part has dynamics p, pp, and mp. The Contrabasso part has dynamics p, pp, and mp. The score includes various musical notations such as notes, rests, and slurs. There are also handwritten annotations in Italian: "sul pont." (sul ponticello) above the Violin I staff in the third system, "non dir." (non dire) above the Violin I staff in the fourth system, and "ord." (ordine) above the Violin I staff in the fifth system.

a-c-c-e-l-e-r-a-n-d-o - - - - -

fl. *mf* *p*

ob. *f* *mf* *p*

cor ang. *p*

cl. *p*

bn. *p*

hp. *f* *mf* *mp* *p* *Bb* *E#*

vle. *mf* *ord.* *pizz.* *p*

vc. *f* *mf* *mp* *p* *pp*

cb. *mf* *f* *p* *f* *p*

a-c-c-e-l-e-r-a-n-d-o - - - - -

4a

♩ = 120

c bn. *p* *mf* *f*

timp. *p* *mf* *f*

side drum
perc. *p*

hp. *p* *f* *2* *4*

pf. *p* *f* *4* *4*

vc. *p* *mf* *f* *2* *4*

cb. *p* *mf* *f* *4* *4*

a-c-c-e-l-e-r-a-n-d-o - - - - -

14

5

Risoluto

♩ = 120

cl. *a 2*

b.cl.

bn.

cbn.

hn.

tr.

tn.(ten) *senza sord.*

tn.(b.) *senza sord.*

timp.

3 wd. blocks
perc.

sup. cym.
side drum
bass drum

pf.

Risoluto
♩ = 120

ob. *mf sf f sf f*

cor ang *mf sf f mf*

cl. *a2 mf sf mp f mf*

b.c. *mf fp mf*

b. *a2 mf mp f mf*

hn. *a2 mp mf fp mf mp mf*

tr. *1. 2. mf mf*

tn. (ten) *mf fp mp mf*

tn. (b.) *f mf*

timp. *mp mp f*

3 wd. bl. perc. *f*

susp. cym. side drum bass drum

pf. *mf mp mf mp mf f*

picc. *ff*

fl. *ff*

ob. *ff*

cor ang. *ff*

cl. *ff*

b.cl. *ff*

bn. *ff*

hn. *mf*

tr. *mf*

tn. (ten.) *mp*

tn. (b.) *mp*

timp. *ff*

3 wd. bl. perc. *hardy sticks*

susp. cym. *mf*

side drum *p*

bass drum *p*

pf. *sf*

5a

5a

picc.
fl.
ob.
cor ang.
cl.
b.c.l.
bn.
hru.
tr.
ln. (ten)
tn. (b)
timp.
3rd. bl.
perc.
susp. cym.
side drum
bass drum
cel.
pf.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments include:

- timp.** (Timpani)
- triangle**
- perc.** (Percussion)
- tambourine**
- cel.** (Cello)
- hp.** (Harp)
- vno. solo** (Violino solo)
- vni. 1. (altri)** (Violini 1. and others)
- vni. 2** (Violini 2)
- vla. solo** (Viola solo)
- vle. (altro)** (Violoncello and others)
- vc.** (Violoncello)
- cb.** (Contrabasso)

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). There are also markings for *leggiere* (light) and *stesso tempo* (same tempo). The score is written in a 2/4 time signature. The key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines. The notation is handwritten in black ink on a white background.

picc.

fl.

triangle
perc.

tambr.

cel.

hp.

1^o vno. solo

vni. 1

2^o vno. solo

vni. 2

vla. solo

vle.

vc.

cb.

⇒ Risolto

8 Leggiero

picc. *f* *p*

fl. *ff* *f* *p*

timp. *mp*

triangle

perc. tambr.

cel. *p* *pp* *mf*

hp. *p* *mp* *mf*

pf. *p*

8vb.

1° vno. solo *mf* *mp* *mf* *p* *mp*

vni. 1 *mf* *mp* *mf* *p* *mp*

2° vno. solo *mf* *mp* *mp* *p* *mp*

vni. 2 *mf* *mp* *mp* *p* *mp*

vla. solo *mf* *mp* *mp* *p* *mp*

vle. *mf* *mp* *mp* *p* *mp*

vc. *p* *mf* *pizz.* *p* *mp*

cb. *arco* *p* *pizz.* *p* *mp*

9 Risoluto

Handwritten musical score for a string quartet. The score is written on five staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled on the left: 1^o vno. Solo, vni. 1, vni. 2, vle., vc., and cb. The music is in 4/4 time. The score includes various dynamic markings (mp, f, ff, p, arco, pizz.) and articulation (accents, slurs). The piece concludes with a double bar line and a final measure. The number '2' is written at the end of each staff, indicating the end of the piece.

picc. *p*

fl. *ff* *f* *p*

timp. *mp* *p* *mp* *p* *f*

triangle
3rd. cl.
perc. *mp* *mf*

tambour *mf* *mp* *mf* *f*

cel. *mp* *mf* *mp* *f*

hp. *mp* *mf* *mp* *f*

pf. *mp*

1^o. vno. solo *mf* *f* *mf* *f*

vni. 1 *mf* *f* *mf* *f*

2^o. vno. solo *mf* *f* *mf* *f*

vni. 2 *mf* *f* *mf* *f*

vle. *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco*

vc. *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco*

cb. *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco* *mf* *pizz.* *mf* *arco*

Order Ref. No. 12717

14

picc. *mf* *ff* *mf* *ff*

fl. *mf* *ff* *mf* *ff*

ob. *mf* *ff* *mf* *ff*

cor ang. *mf* *ff* *mf* *ff*

cl. *ff* *mf* *ff* *mf*

b.cl. *mf* *ff* *mf* *ff*

bn. *f* *mf* *f* *fp*

c.bn. *mf* *mp* *mp* *mf*

hn. *mf* *mp* *mf* *mf*

tr. *mf* *mf* *mp* *mf*

tn. *mf* *mp* *mf*

b.tn. *mf* *mp* *mp* *mf*

timp. *mf* *p* *mp* *mf*

perc. 3 *susp. cym.* *hard sticks* *wood blocks*

cel. *mf* *mf* *mf* *mf*

hp. *A4* *B4 CH* *C4* *DB*

pf. *mf* *f* *mf* *f*

14

vni. 1 *mf* *f* *mf* *f*

vni. 2 *mf* *f* *mf* *f*

vle. *f* *mf* *mf* *f*

vc. *f* *pizz.* *pizz.* *arco*

cb. *f* *mf* *f* *f*

26

picc.

fl.

ob.

cor ang.

cl.

b.cl.

bn.

cbn.

hn.

tr.

ta.

b.tr.

timp.

perc. 3
susp. cym.
w.d. bell.
Side drum

cel.

hp.

pf.

vni. 1

vni. 2

vle.

vc.

cb.

Order Ref. No. 1271

15

picc.

fl.

ob.

cor ang.

cl.

b.cl.

bn.

c.bn.

hrr.

tr.

th.

b.th.

tam-tam
3. wd. bl.
side drum

cel.

hp.

pf.

[illegible]

16

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into three measures. The first measure shows the initial entry of the strings. The second measure shows a development of the theme. The third measure shows a further development. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *p*, *pp*, *mp*, and *mf* are present throughout the score. The score is organized into measures, with some measures containing triplets or other rhythmic groupings. The overall style is that of a handwritten manuscript, with clear notation and legible markings.

The instruments and sections included are:

- fl. (Flute)
- ob. (Oboe)
- cor. ang. (Cor Anglais)
- cl. (Clarinet)
- b. cl. (Bass Clarinet)
- bn. (Bassoon)
- c. bn. (Contrabassoon)
- hn. (Horn)
- perc. (Percussion)
- cel. (Cello)
- hp. (Harp)
- vni. 1 (Violini 1)
- vni. 2 (Violini 2)
- vle. (Viola)
- vc. (Violoncello)
- cb. (Contrabasso)

The score is written in a single system, with each instrument or section having its own staff. The notation is clear and legible, with various musical symbols and markings used to indicate pitch, rhythm, and dynamics. The overall style is that of a handwritten manuscript, with clear notation and legible markings.

16a

musical score for measures 17-20. Instruments and parts include:

- timp.
- perc. (susp. cymb., side drum, gran cassa)
- vno. solo
- vni. 1 (alt.)
- vni. 2
- vle.

Dynamic markings: *f*, *mp*, *p*, *ff*.

17a

musical score for measures 21-24. Instruments and parts include:

- timp.
- perc. (side dr.)
- vno. solo
- vni. 1
- vni. 2
- vle.
- vc.

Dynamic markings: *mf*, *f*, *inf*, *sf*, *f*, *mp*, *mf*, *p*, *marcato*.

Handwritten musical score for measures 32-35. The score includes staves for:

- timp.
- side dr. perc.
- vno. solo
- vni. 1
- vni. 2
- vle.
- vc.

Key markings and dynamics include:

- p*, *pp*, *mf*, *mp*, *f*, *ff*
- s.d.* (sordina)
- div.* (divisi)
- pizz.* (pizzicato)
- arco* (arco)
- mf p*, *mf p arco div.*

18

Handwritten musical score for measures 36-39. The score includes staves for:

- timp.
- side dr. perc.
- gran cassa
- vno. solo
- vni. 1
- vni. 2
- vle.
- vc.
- cb.

Key markings and dynamics include:

- mf*, *f*, *ff*, *p*, *mp*
- s.d.* (sordina)
- g.c. mf* (grande cassa mezzo-forte)
- p subito* (piano subito)

side dr. s. d. (s. d.)
perc. *p* *p* *p* *mf*

Vno. Solo

Vni. 1 *mf* *f* *f* *mf*

Vni. 2 *mf* *f* *f* *mf*

Vle. *mf* *f* *mf* *f* *p* *mf*

Vc. *mf* *f* *f* *p* *mf* *fp*

cb. *f* *f* *p* *mf* *fp*

fl.

ob.

hn.

limp.

susp. cym.
perc. s. d.
gran cassa

hp.

Vno. Solo

Vni. 1 *f* *mf* *ff* *ff*

Vni. 2 *f* *mf* *ff* *ff*

Vle. *mp* *mf* *f* *f*

Vc. *f* *mp* *f* *ff* *pizz.*

cb. *f* *mf* *ff* *f*

ff *f*

Handwritten musical score for measures 19a and 20. The score includes staves for the following instruments:

- fl.
- ob.
- cor. ang.
- hn.
- timp.
- susp. cym.
- perc. s.d.
- g.c.
- hp.
- vni. 1
- vni. 2
- vla.
- vc.
- cl.

Measure 19a (top system) features woodwinds and strings. Dynamics include *p*, *mf*, and *pp*. A key signature change to one flat is indicated. Measure 20 (bottom system) continues the orchestration with woodwinds and strings. Dynamics include *f*, *mf*, and *p*. A key signature change to two flats is indicated. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

fl. *a2* *p*

ob. *a2* *p* *mp* *p* *mf*

cor ang. *mp* *p* *p* *mp*

hrt. *a2* *mp* *mf*

timp. *pp* *mp*

perc.

hp. *E♭* *B♭* *F♯* *C♭* *F♯* *mp* *mf*

vni. 1 *p* *mp* *p* *mf*

vni. 2 *mp* *p* *mp* *p* *mf*

vcl. *mp* *p* *mp* *p* *mf*

vc. *pizz.* *p* *mf* *p* *arco* *mp* *mf*

cb. *pizz.* *p* *mf* *p* *arco* *mp* *mf*

Handwritten musical score for the first system, measures 1-4. The instruments listed on the left are: fl. (flute), ob. (oboe), cor. ang. (cor Anglais), cl. (clarinet), bn. (bassoon), hn. (horn), tr. (trumpet), ta. (tenor), timp. (timpani), triangle, perc. (percussion), side dr. (side drum), and hp. (harp). The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The harp part includes a chord diagram: $\begin{matrix} E\flat & F\sharp \\ B\flat & C\sharp \end{matrix}$. The key signature has one sharp (F#).

Handwritten musical score for the second system, measures 5-8. The instruments listed on the left are: vni. 1 (violin I), vni. 2 (violin II), vle. (viola), vc. (violin), and cb. (cello). The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The key signature has one sharp (F#).

20a

picc.

fl.

ob.

cor ang.

cl.

bll.

hn.

tr.

tn.

b. tn.

timp.

susp. cym.

perc.

s.d.

cel.

hp.

pf.

vni. 1

vni. 2

vle.

vc.

cb.

Con. Sord.

inf

susp. cym.

8va

20a

locat

picc.
fl.
ob.
cl.
bn.
hn.
tr.
tn.

timp.

triangle
perc.

susp. cym.
side drum

cel.

hp.

pf

viii. 1

viii. 2

vle.

vc.

cb.

Woodwind and Percussion staves (piccolo, flute, oboe, clarinet, bassoon, horn, trumpet, trombone) with musical notation and dynamics.

Timpani, Triangle, Suspended Cymbal, Side Drum, Celesta, Harp, and Piano staves with musical notation and dynamics.

String staves (Violins I & II, Viola, Violoncello, Contrabasso) with musical notation and dynamics.

picc. fl. ob. cl. bn. cbn. hn. tr. tn. b.tn. timp. Susp. cym. per d. side drum. cel. hp. pf. vni. 1 vni. 2 vle. vc. cb.

Handwritten musical score for a large orchestra. The score is divided into two systems, each starting with a measure number '22' in a box. The first system includes woodwinds (piccolo, flute, oboe, clarinet, bassoon, contrabassoon), brass (horn, trumpet, trombone, baritone, tuba), percussion (timpani, suspended cymbal, side drum, celesta), keyboard (harp, piano), and strings (violin I, violin II, viola, violoncello, double bass, contrabass). The second system continues the orchestral parts. The score features complex notation with many dynamics (e.g., *mf*, *ff*, *f*, *sf*), articulations (e.g., *acc.*, *div.*, *pizz.*), and performance instructions (e.g., *1.*, *1.2.*, *a2*, *ord.*, *div.*, *sol. pont.*). The bottom left corner contains the text 'D28 PANOPUS SCORE-SYSTEM®' and the bottom right corner contains 'Order Ref. No. 12717'.

picc.
fl.
ob.
cl.
bn.
cbn.
hm.
tr.
tn.
timp.
3 wd. bl.
perc.
tam-tam
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

*Handwritten musical score for orchestral instruments. The score is written on multiple staves, each labeled with an instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *sf*, *mf*, *ff*, *p*, *pp*, *f*, *mp*, *non div.*). The score is divided into measures by vertical bar lines. The instruments listed on the left are: picc., fl., ob., cl., bn., cbn., hm., tr., tn., timp., 3 wd. bl., perc., tam-tam, cel., hp., pf., vni. 1, vni. 2, vle., vc., and cb. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The dynamic markings are written in italics. The score is divided into measures by vertical bar lines. The instruments listed on the left are: picc., fl., ob., cl., bn., cbn., hm., tr., tn., timp., 3 wd. bl., perc., tam-tam, cel., hp., pf., vni. 1, vni. 2, vle., vc., and cb.*

23

23a

41

ob.
cor ang.
cl.
bn.
cbn.
hn.
perc.
side-drum
hp.

23

23a

vni. 1.
vni. 2.
vle.
vc.
cb.

Handwritten musical score for a symphony orchestra, page 42 (numbered 24 in the top right). The score is written for the following instruments:

- Cor ang.
- Cl.
- Bn.
- Hr.
- Perc.
- Cel.
- Hp.
- Pf.
- Vni. 1
- Vni. 2
- Vle.
- Vc.
- Cb.

The score is divided into two systems, each starting with a measure number of 24. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *p*, *pp*, *mp*, *f*, *mf*, *sf*), articulation (e.g., *pizz.*, *arco*, *sul pont.*), and performance instructions (e.g., *div.*, *ord.*). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style with a large, clear font.

picc. *a2* *p* *ff* *mf*

fl. *a2* *p* *ff* *mf*

ob. *a2* *p* *ff* *mf*

cl. *a2* *ff* *p* *ff*

bn. *fp* *ff* *f* *p*

cbn. *fp* *ff* *f* *p*

hn. *f* *a2* *f* *mf* *a2*

tr. *con sord.* *p* *con sord.* *p*

tn. *p*

perc.

cel. *f* *sf* *p* *f* *p* *mf* *f* *p* *pp* *p*

hp. *sf* *p* *f* *p* *mf* *f* *p* *pp* *p*

pf. *sf* *p* *ff* *p* *pp* *p*

ped. —

24a

vni. 1 *sf* *fp* *p* *f* *mf* *pp* *mf*

vni. 2 *f* *p* *f* *mf* *pp* *mf*

vle. *f* *p* *f* *pp* *mf*

vc. *arco sul pont.* *mf* *p sul pont.* *pizz.*

cb. *arco sul pont.* *mf* *fp sul pont.* *pizz.*

picc.
fl.
ob.
cl.
bn.
hn.

mp
mf
p
pp
5
4

perc.
side drum
cel.
hp.

p
pp
5
4

25
vni. 1
vni. 2
vle
vc
cb

p
mp
pp
sul pont.
5
4

picc. 5 *mf* (mf) *mf* *f* *p* 3

fl. 4 *mf* *f* *p* 4

ob. 4 *mf* *f* *p* 4

cor ang. 4 *mf* *f* *p* 4

cl. 4 *mf* *f* *p* 4

bn. 5 *mf* *f* *p* 3

ebn. 4 *mf* *f* *p* 4

hn. 5 *mf* *f* *p* 3

tr. 4 *mf* *f* *p* 4

tn. *mf* *f* *p* *cresc.* 4

b. tn. *p* *mp* *f* *cresc.* 4

timp. 5 *hard sticks* 3

susp. cym. *side drum* 4

cel. 4 4

hp. 5 *BB* *Ab* *D4* 3

pf. 4 *mf* *p* 4

25a

vii. 1 5 *f* (sempre) *fp* *f* 3

vii. 2 4 *fp* *p* 4

ord. *fp* *f* *p* 4

vle. *fp* *f* *p* 4

vc. 5 *fp* *pizz.* *arco* *pizz.* *arco* *div.* 3

cb. 4 *fp* *pizz.* *arco* *pizz.* *arco* *div.* 4

46

26

Tempo giusto
♩ = 120

27

ob. *f* *f* *fp* *f* *mf*

cor. ang. *f* *mf* *f* *fp* *f* *mf*

cl. *f* *mf* *f* *mf* *f* *fp* *f* *mf*

b.cl. *f* *mf* *f* *mf* *f* *fp* *f* *mf*

bn. *f* *mf* *f* *mf* *f* *fp* *f* *mf*

c.bn. *mf* *f* *mf* *f* *fp* *f* *mp*

hn. *mf* *f* *mf* *f* *mf* *f*

tr. *mf* *f* *fp* *f*

tn. *mf* *f* *fp* *f*

b.tn. *fp* *mf* *f* *p* *fp* *mf*

timp. *f* *mf* *f*

perc. *f* *mf* *f* *mp* *mp* *mp*

gran cassa *f* *mf* *f* *mp* *mp* *mp*

hp. *f* *mf* *f* *mp* *mp* *mp*

pf. *f* *mp* *mf* *f* *mp*

26 Tempo giusto
♩ = 120

27

viii.1 *f* *mf* *f* *mp* *mp* *mp*

vni.2 *f* *mf* *f* *mp* *mp* *mp*

vle. *f* *mf* *f* *mp* *mp* *mp*

vc. *f* *mf* *f* *mp* *mp* *mp*

cb. *f* *mf* *f* *mp* *mp* *mp*

26 Tempo giusto
♩ = 120

27

Handwritten musical score for a symphony orchestra, measures 27a to 27b. The score includes staves for woodwinds, brass, percussion, strings, and piano.

Woodwinds: Piccolo (pice.), Flute (fl.), Oboe (ob.), Clarinet (cl.), Bass Clarinet (b.cl.), Bassoon (bn.), Contrabassoon (c.bn.).

Brass: Horns (hn.), Trumpets (tp.), Trombones (tb.), Tuba (tuba).

Percussion: Timpani (timp.), 5 Rototoms (5 rototoms perc.), Triangle, Side Drum.

Keyboard: Celesta (cel.), Harp (hp.), Piano (pf.).

Strings: Violins I (vni. 1), Violins II (vni. 2), Viola (vle.), Violoncello (vc.), Contrabass (cb.).

Handwritten Annotations:

- Measures 27a-27b: *sul pont.* (sul ponticello), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *ord.* (ordine).
- Measures 27b-27c: *no dimin.* (no diminuendo), *non div.* (non diviso), *arco* (arco), *pizz.* (pizzicato), *ord.* (ordine), *pizz.* (pizzicato), *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo).

picc.

fl.

ob.

cor
ang.

cl.

b.cl.

bn.

c.bn.

lm.

tr.

tn.

b.tn.

timp.

triangle
perc
Side dr.

cel.

hp.

pf.

vni.1

vni.2

vle.

vc.

cb.

picc.
fl.
ob.
cor.
ang.
cl.
b. cl.
bn.
c. bn.
hn.
tr.
tn.
b. tn.
timp.
susp. cym.
perc.
side dr.
cel.
hp.
pf.

Handwritten musical score for measures 29-32. The score is written for five staves: Violin I (vni. 1), Violin II (vni. 2), Viola (vle.), Violoncello (vc.), and Contrabasso (cb.). The system is numbered 29 in a box at the top. The music features various musical notations, including notes, rests, and dynamic markings such as *sul pont.*, *sf*, *mf*, *p*, and *f*. The score is written in a system with a key signature of one sharp (F#) and a time signature of 4/4. The bottom left corner of the page contains the text "D28 PANOPUS SCORE-SYSTEM®" and the bottom right corner contains the text "Order Ref. No. 12717".

picc. *f* *f* *mp* *mp*

fl. *f* *f* *mp* *mp*

ob. *f* *f* *mp* *mp*

cor ang. *f* *f* *mp* *mp*

cl. *f* *f* *mp* *mp*

bn. *f* *f* *mp* *mp*

cbn. *f* *f* *mp* *mp*

hn. *f* *f* *mp* *mp*

timp. *f* *f* *mp* *mp*

triangle *f* *f* *mp* *mp*

perc. *f* *f* *mp* *mp*

tamb. *f* *f* *mp* *mp*

side dr. *f* *f* *mp* *mp*

cel. *f* *f* *mp* *mp*

hp. *f* *f* *mp* *mp*

pf. *f* *f* *mp* *mp*

29a

vni. 1 *f* *f* *mp* *mp*

vni. 2 *f* *f* *mp* *mp*

vle. *f* *f* *mp* *mp*

vc. *f* *f* *mp* *mp*

cb. *f* *f* *mp* *mp*

29b

vni. 1 *f* *f* *mp* *mp*

vni. 2 *f* *f* *mp* *mp*

vle. *f* *f* *mp* *mp*

vc. *f* *f* *mp* *mp*

cb. *f* *f* *mp* *mp*

fl.

ob.

cor ang.

cl.

bn.

hn.

tr.

tn.

timp.

triangle

perc.

tambr.

cel.

hp.

pf.

vni. 1

vni. 2

vle.

vc.

cb.

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

11. solo

12. solo

13. solo

14. solo

15. solo

16. solo

17. solo

18. solo

19. solo

20. solo

21. solo

22. solo

23. solo

24. solo

25. solo

26. solo

27. solo

28. solo

29. solo

30. solo

31. solo

32. solo

33. solo

34. solo

35. solo

36. solo

37. solo

38. solo

39. solo

40. solo

41. solo

42. solo

43. solo

44. solo

45. solo

46. solo

47. solo

48. solo

49. solo

50. solo

51. solo

52. solo

53. solo

54. solo

55. solo

56. solo

57. solo

58. solo

59. solo

60. solo

61. solo

62. solo

63. solo

64. solo

65. solo

66. solo

67. solo

68. solo

69. solo

70. solo

71. solo

72. solo

73. solo

74. solo

75. solo

76. solo

77. solo

78. solo

79. solo

80. solo

81. solo

82. solo

83. solo

84. solo

85. solo

86. solo

87. solo

88. solo

89. solo

90. solo

91. solo

92. solo

93. solo

94. solo

95. solo

96. solo

97. solo

98. solo

99. solo

100. solo

101. solo

102. solo

103. solo

104. solo

105. solo

106. solo

107. solo

108. solo

109. solo

110. solo

111. solo

112. solo

113. solo

114. solo

115. solo

116. solo

117. solo

118. solo

119. solo

120. solo

121. solo

122. solo

123. solo

124. solo

125. solo

126. solo

127. solo

128. solo

129. solo

130. solo

131. solo

132. solo

133. solo

134. solo

135. solo

136. solo

137. solo

138. solo

139. solo

140. solo

141. solo

142. solo

143. solo

144. solo

145. solo

146. solo

147. solo

148. solo

149. solo

150. solo

151. solo

152. solo

153. solo

154. solo

155. solo

156. solo

157. solo

158. solo

159. solo

160. solo

161. solo

162. solo

163. solo

164. solo

165. solo

166. solo

167. solo

168. solo

169. solo

170. solo

171. solo

172. solo

173. solo

174. solo

175. solo

176. solo

177. solo

178. solo

179. solo

180. solo

181. solo

182. solo

183. solo

184. solo

185. solo

186. solo

187. solo

188. solo

189. solo

190. solo

191. solo

192. solo

193. solo

194. solo

195. solo

196. solo

197. solo

198. solo

199. solo

200. solo

201. solo

202. solo

203. solo

204. solo

205. solo

206. solo

207. solo

208. solo

209. solo

210. solo

211. solo

212. solo

213. solo

214. solo

215. solo

216. solo

217. solo

218. solo

219. solo

220. solo

221. solo

222. solo

223. solo

224. solo

225. solo

226. solo

227. solo

228. solo

229. solo

230. solo

231. solo

232. solo

233. solo

234. solo

235. solo

236. solo

237. solo

238. solo

239. solo

240. solo

241. solo

242. solo

243. solo

244. solo

245. solo

246. solo

247. solo

248. solo

249. solo

250. solo

251. solo

252. solo

253. solo

254. solo

255. solo

256. solo

257. solo

258. solo

259. solo

260. solo

261. solo

262. solo

263. solo

264. solo

265. solo

266. solo

267. solo

268. solo

269. solo

270. solo

271. solo

272. solo

273. solo

274. solo

275. solo

276. solo

277. solo

278. solo

279. solo

280. solo

281. solo

282. solo

283. solo

284. solo

285. solo

286. solo

287. solo

288. solo

289. solo

290. solo

291. solo

292. solo

293. solo

294. solo

295. solo

296. solo

297. solo

298. solo

299. solo

300. solo

301. solo

302. solo

303. solo

304. solo

305. solo

306. solo

307. solo

308. solo

309. solo

310. solo

311. solo

312. solo

313. solo

314. solo

315. solo

316. solo

317. solo

318. solo

319. solo

320. solo

321. solo

322. solo

323. solo

324. solo

325. solo

326. solo

327. solo

328. solo

329. solo

330. solo

331. solo

332. solo

333. solo

334. solo

335. solo

336. solo

337. solo

338. solo

339. solo

340. solo

341. solo

342. solo

343. solo

344. solo

345. solo

346. solo

347. solo

348. solo

349. solo

350. solo

351. solo

352. solo

353. solo

354. solo

355. solo

356. solo

357. solo

358. solo

359. solo

360. solo

361. solo

362. solo

363. solo

364. solo

365. solo

366. solo

367. solo

368. solo

369. solo

370. solo

371. solo

372. solo

373. solo

374. solo

375. solo

376. solo

377. solo

378. solo

379. solo

380. solo

381. solo

382. solo

383. solo

384. solo

385. solo

386. solo

387. solo

388. solo

389. solo

390. solo

391. solo

392. solo

393. solo

394. solo

395. solo

396. solo

397. solo

398. solo

399. solo

400. solo

401. solo

402. solo

403. solo

404. solo

405. solo

406. solo

407. solo

40

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
c. bn.
hn.
tr.
tn.
timp.
Side dr.
perc.
gran cassa
cel.
hp.
pf.

Handwritten musical score for measures 30-31a, woodwind and percussion section. The score includes parts for piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contrabassoon, horn, trumpet, trombone, timpani, side drum, percussion, gran cassa, cello, harp, and piano. The music is in 4/4 time and features various dynamics (f, mf, mp, cresc., a2, a2), articulations (accents, slurs), and performance instructions (Solo, l. solo, triangle, 8va, sul pont.). Measure numbers 30, 31, and 31a are indicated in boxes above the staves.

30 31 31a

vni. 1
vni. 2
vle.
vc.
cb.

Handwritten musical score for measures 30-31a, string section. The score includes parts for violin 1, violin 2, viola, violoncello, and contrabass. The music is in 4/4 time and features various dynamics (mf, f, p, cresc., a2, a2), articulations (accents, slurs), and performance instructions (pizz., arco, 8va, sul pont.). Measure numbers 30, 31, and 31a are indicated in boxes above the staves.

Handwritten musical score for a symphony orchestra, featuring staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings (e.g., *mp*, *mf*, *f*, *sf*, *p*) and performance instructions (e.g., *loc*, *arco*, *pizz*). The score is divided into measures, with a large bracket indicating a section starting at measure 32. The notation is dense and includes various musical symbols such as notes, rests, and articulation marks.

picc. *sf* *f* *sf* *mf* *f* *mf* *mp* *f* *mf* *mp*

fl. *sf* *f* *sf* *mf* *f* *mf* *mp* *f* *mf* *mp*

ob. *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf* *mp*

cor ang. *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf* *mp*

cl. *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf* *mp*

b.cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *f* *mf* *p* *(mf)*

bn. *f* *mp* *mf* *mp* *mf* *mp* *mp* *p* *f* *mf* *p*

c.bn. *mf* *mp* *mf* *mp* *mf* *mp* *mp* *p* *f* *mf* *p*

hn. *(f)* *mp* *mp* *mp* *mp* *mp* *mp* *p* *mp* *mp*

tr. *f* *mp* *mp* *mp* *mp* *mp* *mp* *p* *mp* *mp*

tn. *f* *mp* *mp* *mp* *mp* *mp* *mp* *p* *mp* *mp*

timp. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

triangle *tri.* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mp*

perc. side cbr. *S.D. mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mp*

cel. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp*

hp. *Bb Db* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

pf. *mf* *(f)* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

vni. 1 *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

vni. 2 *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

vle. *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

vc. *mf* *mp* *mf* *f* *mf* *f* *mf* *mf* *mf* *f* *mf*

cb. *mf* *mp* *mf* *f* *mf* *f* *mf* *mf* *mf* *f* *mf*

picc. fl. ob. cor. ang. cl. b.cl. bn. c.bn. hn. tr. th. timp. perc. side dr. gran cassa cel. hp. pf.

vni.1 vni.2 vlc. vc. cb.

pice.
 fl.
 ob.
 cor.
 ang.
 cl.
 b.cl.
 bn.
 c.bn.
 hn.
 tr.
 tn.
 timp.
 triangle
 side drum
 gran cassa
 cel.
 hp.
 pf.
 vni. 1
 vni. 2
 vle.
 vc.
 cb.

35

Order Ref. No. 12717

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
b.tn.
timp.
perc. susp. cym.
side dr.
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

36

Order Ref. No. 1274

Handwritten musical score for the song "The Rose Tree". The score is written on a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of 12 measures. The melody is a simple, folk-like tune. The accompaniment is a simple, rhythmic pattern. The score is written in ink on a piece of paper with a horizontal line across the middle.

Order Ref. No. 12717

Handwritten musical score for a symphony orchestra, measures 37 and 38. The score includes parts for woodwinds (flute, oboe, cor anglais, clarinet, bassoon, contrabassoon), brass (horns, timpani, suspended cymbal, snare drum, cello, double bass), strings (violin 1, violin 2, viola, violoncello, double bass), and piano. The score is written in G major and 4/4 time. Measure 37 is marked with a box containing '37a' and measure 38 is marked with a box containing '38'. The score includes various dynamics (pp, p, mp, mf, f, ff) and articulations (pizz., arco, sul pont., ord.).

ob.

cor.
ang.

cl.

c. bn.

timp.

hp.

38a

vle.

vc.

cb.

fl.

ob.

cor ang.

cl.

b.cl.

bn.

c.bn.

hn.

timp.

side dr. perc.

cel.

hp.

Handwritten musical score for woodwinds, percussion, and harp. The score includes staves for flute (fl.), oboe (ob.), cor anglais (cor ang.), clarinet (cl.), bass clarinet (b.cl.), bassoon (bn.), contrabassoon (c.bn.), horn (hn.), timpani (timp.), side drum/percussion (side dr. perc.), cello (cel.), and harp (hp.). The harp part includes chord diagrams for Bb, C#, G#, Bb, G#, F#, C#, and D#.

vni.1

vni.2

vle.

vc.

cb.

Handwritten musical score for strings. The score includes staves for violin 1 (vni.1), violin 2 (vni.2), viola (vle.), violoncello (vc.), and contrabass (cb.). The violin parts include markings for "1. solo flautando" and "tutti". The viola part includes markings for "sul tasto" and "pizz.". The violoncello and contrabass parts include markings for "pizz." and "arco".

fl. *pp* *mp* *mp* *mf* *mf* *f*

ob. *pp* *p* *mp* *mf* *mf* *f* *p* *mf* *mp*

cor ang. *p* *mp* *mp* *f* *p* *mf* *mp*

cl. *(p)* *p* *mp* *mp* *mf* *p* *mf* *f* *p* *mf* *mp*

b.cl. *p* *p* *p* *p* *f* *p* *mf* *mp*

bn. *p* *mp* *p* *p* *f* *p* *mf* *mp*

c.bn. *p* *pp* *p* *pp* *p* *mf* *p* *mf* *p*

hn. *a2* *p*

timp.

perc.

cel. *mp* *mf* *f*

hp. *(p)* *Bb* *p* *C#* *pp* *mp* *pp* *F#* *D#* *pp* *mp* *mf* *D#* *mf* *Cb* *G#* *p* *D#*

pf.

39a

vni. 1 *p* *mp* *mp* *mp* *non div.* *f* *mf* *mp*

vni. 2 *p* *mp* *mp* *mf* *f* *f* *mf* *mp*

vle. *pp* *p* *pizz.* *arco* *p* *mp* *mf* *f* *mp*

vc. *pp* *p* *pizz.* *arco* *p* *mp* *mf* *f* *mp*

cb. *pp* *p* *pizz.* *pizz.* *p* *pizz.* *arco* *p* *mp* *mf* *p* *pizz.*

fl.

ob.

cor ang.

cl.

b.cl.

bn.

c.bn.

hrr.

timp.

perc.

cel.

hp.

vni. 1

vni. 2

vle.

vc.

cb.

Handwritten musical score for measures 39 and 40. The score is for a string quartet (violin 1, violin 2, viola, cello) and a double bass. Measure 39 is marked with a box containing '39c' and 'div. pizz.'. Measure 40 is marked with a box containing '40' and 'div. 1. solo arco'. The score includes various dynamics (p, pp, mp, mf, f) and articulations (pizz., arco, tutti).

fl.

ob.

cor.
ang.

cl.

b.cl.

bn.

c.bn.

hn.

timp.

susp. cym.
perc.
3 wd. bl.

cel.

hp.

vni.1

vni.2

vle.

vc.

cb.

fl.

ob.

cor ang.

cl.

b.cl.

bn.

c.bn.

hn.

timp.

perc.

3rd bl.

cel.

hp.

pf.

vni. 1

vni. 2

vle.

vc.

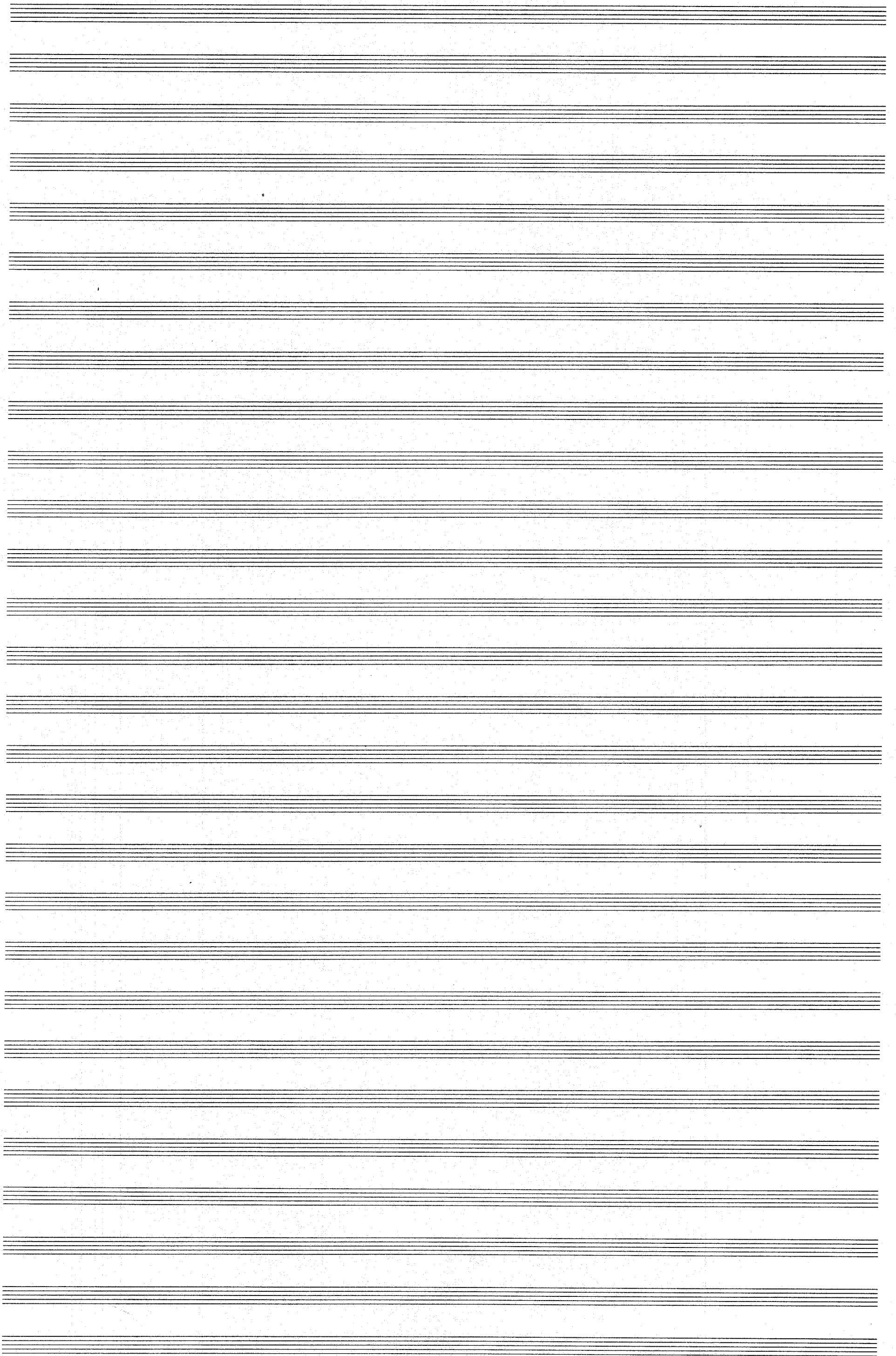
cb.

FINIS

Aug. '89 - Apr. '90;
Apr. '92 - Mar. '93.



Blank musical staff lines for notation.



Guy Newbury

MOMENTANEA
for large ensemble

Scoring

piccolo

flute

oboe

clarinet (B flat)

bassoon

horn (F)

trumpet

trombone

vibraphone (motor off)

celesta

harp

piano

4 violins

2 violas

2 'cellos

1 double-bass

Score notated in C with usual octave transpositions

Duration : c. 7 min.



A

MOMENTANEA

Guy Newbury

1 ♩ = c. 66 Light and fleeting

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

senza motore

cel.

arpa

pf.

♩ = c. 66 Light and fleeting

8va con sord.

8va con sord.

Vni.

8va con sord.

8va con sord.

vle.

vc.

cb.

Handwritten musical score for a symphony orchestra, featuring multiple staves and instruments. The score is written in 4/4 time and includes various dynamics and articulations.

Instruments and Staves:

- picc.** (Piccolo): Staff 1, measures 1-4.
- fl.** (Flute): Staff 2, measures 1-4.
- ob.** (Oboe): Staff 3, measures 1-4.
- cl.** (Clarinet): Staff 4, measures 1-4.
- fg.** (Fagotto): Staff 5, measures 1-4.
- cor.** (Coro): Staff 6, measures 1-4.
- tr.** (Tromba): Staff 7, measures 1-4.
- tn.** (Trombone): Staff 8, measures 1-4.
- vib.** (Vibrafono): Staff 9, measures 1-4.
- cel.** (Cello): Staff 10, measures 1-4.
- ar.** (Arco): Staff 11, measures 1-4.
- pf.** (Pianoforte): Staff 12, measures 1-4.
- Vni.** (Violini): Staves 13-16, measures 1-4.
- vle.** (Viole): Staves 17-18, measures 1-4.
- vc.** (Violoncelli): Staves 19-20, measures 1-4.
- cb.** (Contrabbassi): Staff 21, measures 1-4.

Key Musical Elements:

- Measures:** The score is divided into measures, with some measures containing multiple notes and rests.
- Dynamics:** Various dynamics are indicated, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), *sf* (sforzando), and *ppp* (pianissimissimo).
- Articulations:** Notes are often marked with slurs, accents, and other articulation marks.
- Tempo/Character:** The tempo is marked as *loco* (allegretto) in several places.
- Performance Instructions:** Instructions like *con sord.* (con sordina), *senza sord.* (senza sordina), and *sul pont.* (sul ponticello) are present.
- Rehearsal Markers:** The score includes rehearsal markers, such as the number 3 in a box at the beginning of the first staff.

5

picc. *mp marcato*

fl. *mp marcato*

ob. *pp* *quasi morendo*

cl. *pp quasi perduto*

fg.

cor.

tr. *[con sord.]*

tr.

vib. *pp* *p* *(mp)* *p* *f* *(mf)*

cel.

ar. *p* *5:4* *5:4* *5:4* *5:4*

pf. *mp* *non-legato* *[no cresc.]* *2 pedali*

1 *(mp)*

2 *(mp)*

3 *loco senza sord.*

4 *loco senza sord.*

1 *ord.* *sul pont.* *ord.* *f*

2 *pp* *mp* *p* *f* *mp* *f*

1 *ord.* *trém. accel.* *mp* *fp*

2 *pp* *fp*

cb. 1

Handwritten musical score for a symphony orchestra, page 4. The score includes staves for woodwinds, strings, and percussion.

Woodwinds:

- picc.** (Piccolo): *f*, *pp*, *p*, *mf*
- fl.** (Flute): *f*, *p*, *f*, *p*, *mf*
- ob.** (Oboe): *p*, *mp*, *mf*
- cl.** (Clarinet): *pp*, *p*, *pp*
- fg.** (Bassoon): *ppp*, *p*, *mp*, *marcato*, *dimin.*

Strings:

- cor.** (Cor Anglais): (Empty staff)
- tr.** (Trumpet): (Empty staff)
- tn.** (Trombone): (Empty staff)
- vib.** (Vibraphone): *p*, *(p)*, *pp*, *f*, *mp*
- cel.** (Cello): *p*, *mp*
- ar.** (Double Bass): *p*, *p*
- pf.** (Piano): *f subito*, *p*, *sostenuto*, *f*, *p*, *pp*, *mp [urgente]*

Other:

- Vni.** (Violins): 1. *p*, *mf*, *sf*; 2. *p*, *mp*, *mf*, *sf*; 3. *pp*, *mf*, *sf*; 4. *mf*, *sf*
- vle.** (Violas): 1. *mf*, *pizz.*, *arco sul pont.*; 2. *mf*, *sf*
- vc.** (Violoncello): (Empty staff)
- cb.** (Contra Bass): (Empty staff)

Handwritten notes include *tr.* (trill), *tr.* (trill), *gliss.* (glissando), *arco* (arco), and *sul pont.* (sul ponticello).

9

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tr.

vib.

col.

ar.

pf.

1

2

3

4

vle.

1

2

vc.

1

2

cb. 1

quasi morendo

Sempre con Bord.

Cresc.

Semi-stacc.

tre corde

ord.

p marcato

p marcato

mf

gliss.

pp

11

picc. *p*

fl. *mf* *f* *pp* *mf* *f* *mp*

ob. *mf* *f* *pp* *mf* *f* *mp*

cl. *mp* *f* *mf* *f* *mp*

fg. *f* *mf* *f* *a piacere* *mp*

cor. *ppp* *pp* *mp* *f* *a piacere* *mp*

tr. *p* *f* *mp*

tn. *p* *f* *mp*

vib. *p* *mf* *f* *gliss.* *mp*

cel. *p* *pp* *mf* *mp*

ar. *f* *mf* *cresc.* *[110 dimin.]*

pf. *p* *mf* *f* *mp*

Vni. 1 *gliss.* *pp* *p* *sul pont.* *ord.* *pizz.* *arco*

Vni. 2 *p* *pp* *p* *sul pont.* *ord.* *pizz.* *arco*

Vni. 3 *p* *pp* *p* *sul pont.* *ord.* *pizz.* *arco*

Vni. 4 *p* *pp* *p* *sul pont.* *ord.* *pizz.* *arco*

vle. 1 *mp* *pp* *p* *sul pont.* *ord.* *f* *ff*

vle. 2 *ff* *pp* *p* *sul pont.* *ord.* *f* *ff*

vc. 1 *mf* *p* *sul pont.* *ord.* *f* *ff*

vc. 2 *p* *sul pont.* *ord.* *f* *ff*

cb. 1 *f*

$\frac{3}{4} \text{ note} = \frac{3}{8} \text{ note} = 132$ With more immediate presence: fantastically

[illegible]

pice.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

rib.

cel.

ar.

pf.

Vni.

vle.

vc.

cb.

23

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

ar.

pf.

[ped. →]

1

2

3

4

vni.

1

2

vle.

1

2

vc.

1

2

cb. 1

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
ped.
vni.
vle.
vc.
cb. 1

Musical score for measures 28-31. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Vibraphone, Cello, Double Bass, Piano, and Violoncello. The key signature is one sharp (F#). The score features various musical notations including triplets, slurs, and dynamic markings such as *f*, *mf*, *mp*, *p*, *sf*, *pp*, *arco*, and *pizz.*. A *gliss.* marking is present in the first violin part. A *ped.* (pedal) marking with an upward arrow is located below the piano part. The score is written for a 4/4 time signature.

38

picc. *5:4* *sost.*

fl. *5:4* *sost.*

ob.

cl. *pp*

fg. *pp*

cor. *pp*

tr.

tu.

vib. *l.v.*

cel. *f*

ar. *p*

pf. *leggiere* *f*

1. *pizz.* *arco* *sul tasto* *ff* *arco* *mf* *sul tasto*

2. *pizz.* *arco* *p*

3. *pizz.* *arco* *p*

4. *pizz.* *arco* *p*

vle. 1. *p* *arco* *presente*

2. *p* *presente*

vc. 1. *p* *presente*

2. *p* *presente*

cb. 1. *p*

43

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

ar.

pf.

8va

quasi gliss.

lucio

marcato

1

2

3

4

vln.

1

2

vlk.

1

2

vc.

cb. 1

Handwritten musical score for orchestra and strings, page 14. The score includes staves for woodwinds, brass, percussion, strings, and piano.

Woodwinds:

- fl.** (Flute): *mf*, *f*, *ff*, *f*, *ff*
- ob.** (Oboe): *f*, *ff*, *ff*, *f*, *ff*
- cl.** (Clarinet): *f*, *ff*, *ff*, *f*, *ff*, *mf*
- fg.** (Bassoon): *ff*, *mf*

Brass:

- cor.** (Cor Anglais): *f*, *mf*, *p*
- tr.** (Trumpet): *f*, *mf*, *(mf)*, *p*
- tu.** (Trombone): *mf*, *p*

Percussion:

- vib.** (Vibraphone): *p*, *mf*, *f*
- cel.** (Cymbal): *p*, *mf*, *f*, *pp*

Other:

- ar.** (Arpeggiator): *cresc.*, *gliss.* from top note, *E4*, *G4*, *ff*, *mf*
- pf.** (Piano): *p*, *ff*, *f*, *ff*, *dimin.*, *pp*

Strings:

- Musicians 1-4:** *pizz.*, *sf*, *arco*, *mp*, *ff*, *pp*
- Violins 1-2:** *pizz.*, *sf*, *arco*, *mp*, *ff*, *pp*
- Violas 1-2:** *pizz.*, *sf*, *arco*, *mp*, *ff*, *pp*
- VC.** (Violoncello): *pizz.*, *sf*, *arco*, *mp*, *ff*, *pp*
- cb.** (Double Bass): *ff*, *p*

$\text{♩} = \text{♩}$ Calm and fluid

♩ = ♩ Calm and fluid

[illegible]

with gathering intensity

54

picc. *mf* *f* *mf* *p* *tr*

fl. *p tenero* *f* *mf* *p* *tr*

ob. *mp* *mf* *f* *mf* *p*

cl. *p tenero* *mf* *f* *mf* *p*

fg. *mp* *mf* *mf* *p*

cor. *p tenero* *con sord.* *f* *mf* *p*

tr. *mf* *f* *mf*

ln. *mf* *f* *mp* *f* *p*

vla. *mp* *f* *mp*

cel. *pp* *f* *p*

ar. *f* *mp*

pf. *pp* *f* *sf* *mf intenso*

with gathering intensity

1 *mf* *III* *mf* *sul pont.* *ff* *ord.* *mf* *sul pont.*

2 *mf* *p* *f* *p* *ff* *ord.* *f* *sul pont.*

3 *mf* *p* *f* *p* *ff* *ord.* *f* *sul pont.*

4 *mf* *p* *f* *p* *ff* *ord.* *f* *sul pont.*

vle. 1 *p* *sonore* *[no cresc.]* *mf* *p* *mf*

2 *p* *sonore* *[no cresc.]* *mf* *p* *mf*

vc. 1 *p* *sonore* *mf* *sul pont.* *gliss.* *ord.* *mf* *sul pont.*

2 *pp* *pizz.* *p* *ff* *pizz.* *p* *pizz.*

cb. 1 *p* *ppp* *pp* *pp*

57

pice.

fl.

ob.

cl.

fg.

Cor.

tr.

dn.

vib.

cel.

ar.

pf.

1.

2.

3.

4.

1.

2.

1.

2.

1.

2.

cl. 1

cl. 2

cl. 3

cl. 4

cl. 5

cl. 6

cl. 7

cl. 8

cl. 9

cl. 10

cl. 11

cl. 12

cl. 13

cl. 14

cl. 15

cl. 16

cl. 17

cl. 18

cl. 19

cl. 20

cl. 21

cl. 22

cl. 23

cl. 24

cl. 25

cl. 26

cl. 27

cl. 28

cl. 29

cl. 30

cl. 31

cl. 32

cl. 33

cl. 34

cl. 35

cl. 36

cl. 37

cl. 38

cl. 39

cl. 40

cl. 41

cl. 42

cl. 43

cl. 44

cl. 45

cl. 46

cl. 47

cl. 48

cl. 49

cl. 50

cl. 51

cl. 52

cl. 53

cl. 54

cl. 55

cl. 56

cl. 57

cl. 58

cl. 59

cl. 60

cl. 61

cl. 62

cl. 63

cl. 64

cl. 65

cl. 66

cl. 67

cl. 68

cl. 69

cl. 70

cl. 71

cl. 72

cl. 73

cl. 74

cl. 75

cl. 76

cl. 77

cl. 78

cl. 79

cl. 80

cl. 81

cl. 82

cl. 83

cl. 84

cl. 85

cl. 86

cl. 87

cl. 88

cl. 89

cl. 90

cl. 91

cl. 92

cl. 93

cl. 94

cl. 95

cl. 96

cl. 97

cl. 98

cl. 99

cl. 100

cl. 101

cl. 102

cl. 103

cl. 104

cl. 105

cl. 106

cl. 107

cl. 108

cl. 109

cl. 110

cl. 111

cl. 112

cl. 113

cl. 114

cl. 115

cl. 116

cl. 117

cl. 118

cl. 119

cl. 120

cl. 121

cl. 122

cl. 123

cl. 124

cl. 125

cl. 126

cl. 127

cl. 128

cl. 129

cl. 130

cl. 131

cl. 132

cl. 133

cl. 134

cl. 135

cl. 136

cl. 137

cl. 138

cl. 139

cl. 140

cl. 141

cl. 142

cl. 143

cl. 144

cl. 145

cl. 146

cl. 147

cl. 148

cl. 149

cl. 150

cl. 151

cl. 152

cl. 153

cl. 154

cl. 155

cl. 156

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cl. 160

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cl. 165

cl. 166

cl. 167

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cl. 261

cl. 262

cl. 263

cl. 264

cl. 265

cl. 266

cl. 267

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cl. 362

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cl. 364

cl. 365

cl. 366

cl. 367

cl. 368

cl. 369

cl. 3

[illegible]

[illegible]

68

picc. *f* *mf* *f* *p*

fl. *mf* *f* *mf* *f* *p*

ob. *p* *f* *mf* *f* *p*

cl. *p* *f* *mf* *f* *p* *(mf)*

fg. *p* *f* *mf* *mf* *p* *(mf)*

cor. *f* *mp* *p* *(mf)*

tr. *f* *mp*

tn. *f* *mp* *p*

vib. *p* *mf* *p*

cel. *p* *f* *mf* *p* *mf* *p*

ar. *mp* *f* *p*

pf. *p* *intenso* *8va* *m.s.* *(mf)*

1. *(mf)* *p* *intenso* *mp* *f* *pp* *f* *p*

2. *(mf)* *p* *mp* *intenso* *fp* *f* *pp* *f*

3. *(mf)* *pesante* *mp* *quasigliss. D* *f* *pp* *f*

4. *(mf)* *f* *f* *pesante* *mp* *f*

1. *(mf)* *pesante* *fp* *(f)* *mf* *mf* *mp* *(f)*

2. *(mf)* *fp* *(f)* *(mf)* *mf* *mp* *f*

1. *(mf)* *f* *f* *mp* *mf*

2. *(mf)* *f* *pizz.* *arco* *mp* *mf*

cb. *arco* *mf* *mp*

Handwritten musical score for a symphony, page 21. The score is written for a large orchestra and includes the following instruments and parts:

- pic.** (Piccolo)
- fl.** (Flute) - *f subito mf*
- ob.** (Oboe)
- cl.** (Clarinet)
- fg.** (Fagotto)
- cor.** (Coro)
- tr.** (Tromba)
- tn.** (Trombone)
- vib.** (Vibrazione)
- cel.** (Cello)
- ar.** (Armonica)
- pf.** (Pianoforte)
- Vni.** (Violini) - 1, 2, 3, 4
- Vle.** (Viole) - 1, 2
- Vc.** (Violoncelli) - 1, 2
- cb.** (Contrabbassi) - 1

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, *ff*, *p*, *pp*, *sf*, *marcato*, *gliss.*, *sul pont.*, and *pizz.*. The tempo is marked *71* at the beginning. The score is written in a system with multiple staves, and the page number 21 is visible in the top right corner.

Forceful and sweeping

allargando

75 [♩. = 88]

picc. *ff* *f* *f* *subito* *f* *mf* *mf*

fl. *ff* *f* *f* *subito* *f* *mf* *mf*

ob. *ff* *f* *f* *subito* *f* *mf* *mf*

cl. *ff* *f* *f* *subito* *f* *mf* *mf*

fg. *ff* *f* *f* *subito* *f* *mf* *mf*

cor. *ff* *f* *f* *subito* *f* *mf* *mf*

tr. *ff* *f* *f* *subito* *f* *mf* *mf*

tn. *ff* *f* *f* *subito* *f* *mf* *mf*

vib. *ff* *f* *f* *subito* *f* *mf* *mf*

col. *ff* *f* *f* *subito* *f* *mf* *mf*

ar. *ff* *f* *f* *subito* *f* *mf* *mf*

pf. *ff* *f* *f* *subito* *f* *mf* *mf*

Forceful and sweeping

vi. 1 *ff* *f* *f* *subito* *f* *mf* *mf*

vi. 2 *ff* *f* *f* *subito* *f* *mf* *mf*

vi. 3 *ff* *f* *f* *subito* *f* *mf* *mf*

vi. 4 *ff* *f* *f* *subito* *f* *mf* *mf*

vle. 1 *ff* *f* *f* *subito* *f* *mf* *mf*

vle. 2 *ff* *f* *f* *subito* *f* *mf* *mf*

vc. 1 *ff* *f* *f* *subito* *f* *mf* *mf*

vc. 2 *ff* *f* *f* *subito* *f* *mf* *mf*

cb. 1 *ff* *f* *f* *subito* *f* *mf* *mf*

(allarg.) a temp., un poco meno massa.

78

picc. *f* *no dim.* *ff*

fl. *mf* *f* *sf* *f* *p*

ob. *mf* *f* *sf* *f* *p*

cl. *f* *sf* *f* *p* *tr* *p* *f* *p* *f*

fg. *f* *f* *p*

cor. *f* *f* *f* *f* *p* *f*

tr. *f* *f* *f* *p* *p* *f*

tn. *mf* *f* *p* *p* *(mf)*

vib. *mf* *mf*

cel. *mf* *mf* *mf*

ar. *f* *gliss.* *gliss.* *mf* *p* *mf*

pf. *m.d.* *m.d.* *mf*

(allarg.) ————— a tempo, un poco più mosso

Handwritten musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in 2/8 time and consists of two systems. The first system has four measures, and the second system has four measures. The key signature has one flat (B-flat). The Violin I part starts with a forte (f) dynamic and a crescendo to fortissimo (ff). The Violin II part starts with a fortissimo (ff) dynamic and a crescendo to forte (f). The Viola part starts with a mezzo-forte (mf) dynamic and a crescendo to forte (f). The Violoncello part starts with a mezzo-forte (mf) dynamic and a crescendo to forte (f). The Contrabasso part starts with a forte (f) dynamic and a crescendo to fortissimo (ff). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

poco rit. *a tempo, meno mosso* *rit.*

84

picc. fl. ob. cl. fg. cor. tr. ta. vib. cel. ar. pf. arco vln. 1 vln. 2 vcl. vc. 1 vc. 2 cb. 1

Tempo primo ♩ = ♩ [♩ = 66]

picc.

fl.

ob.

cl.

fg.

cor.

fr.

tn.

vib.

cel.

ar.

pf.

8va
bassa

ped.

Tempo primo ♩ = ♩ [♩ = 66]

vni.

vle.

vc.

cb.

89

picc. *mf* *ff* *p* *[sempre]*

fl. *mf* *ff* *p* *[sempre]*

ob. *mf* *ff* *mf* *f* *mf*

cl. *mf* *ff* *mf* *f* *mf*

fg. *p* *(p)* *p* *mf* *f* *p* *cresc.*

cor. *mp* *pp* *mp* *mf* *mp*

tr. *mf* *mf* *mf* *dim. mp*

tn. *mf* *mf* *mf* *mp*

vib. *p* *mf* *ff* *dimin.* *pp* *f*

cel. *mf* *f* *p* *mf* *f* *p* *f*

or. *mf* *mp* *mf* *5:4* *mp* *sf* *p* *5:4*

pf. *p* *5:4* *mp* *mf (secco)*

Vln. 1 *mf* *f* *f* *ff*

Vln. 2 *mf* *f* *f* *ff*

Vln. 3 *mf* *f* *f* *ff*

Vln. 4 *mf* *f* *f* *ff*

Vla. 1 *p* *mf* *mf* *dimin.* *p* *mp* *mp* *mf*

Vla. 2 *p* *mf* *mf* *dimin.* *p* *mp* *mp* *mf*

Vc. 1 *p* *mf* *p* *pizz.* *arco* *pp* *pizz.* *mp* *arco*

Vc. 2 *p* *mf* *p* *pizz.* *arco* *pp* *pizz.* *mp* *arco*

cb. 1 *p* *mf* *p* *pizz.* *mp*

Delicate: the accents light but incisive

93

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

cr.

pf.

Vni. 1

Vni. 2

Vni. 3

Vni. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Cb. 5

Cb. 6

Cb. 7

Cb. 8

Cb. 9

Cb. 10

Cb. 11

Cb. 12

Cb. 13

Cb. 14

Cb. 15

Cb. 16

Cb. 17

Cb. 18

Cb. 19

Cb. 20

Cb. 21

Cb. 22

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Cb. 79

Cb. 80

Cb. 81

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Cb. 83

Cb. 84

Cb. 85

Cb. 86

Cb. 87

Cb. 88

Cb. 89

Cb. 90

Cb. 91

Cb. 92

Cb. 93

Cb. 94

Cb. 95

Cb. 96

Cb. 97

Cb. 98

Cb. 99

Cb. 100

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Cb. 346

Cb. 347

Cb. 348

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Cb. 350

Cb. 351

Cb. 352

Cb. 353

Cb. 354

Cb. 355

Cb. 356

Cb. 357

Cb. 358

Cb. 359

Cb. 360

Cb. 361

Cb. 362

Cb. 363

Cb. 364

Cb. 365

Cb. 366

Cb. 367

Cb. 368

Cb.

E2 $\frac{4}{4} = \frac{3}{8}$ (♩ = 132)
More present and forceful

Handwritten musical score for a symphony orchestra, page 30. The score is written in 4/4 time, with a tempo marking of $\frac{4}{4} = \frac{3}{8}$ (♩ = 132). The key signature is one sharp (F#). The score is divided into two systems, each containing staves for various instruments.

First System:

- picc.** (Piccolo): Staff 1, starting with a measure of rest, then playing a series of eighth notes.
- fl.** (Flute): Staff 2, playing a series of eighth notes.
- ob.** (Oboe): Staff 3, playing a series of eighth notes.
- cl.** (Clarinet): Staff 4, playing a series of eighth notes.
- fg.** (Fagott): Staff 5, playing a series of eighth notes.
- cor.** (Cor Anglais): Staff 6, playing a series of eighth notes.
- tr.** (Trumpet): Staff 7, playing a series of eighth notes.
- tn.** (Trombone): Staff 8, playing a series of eighth notes.
- vib.** (Vibraphone): Staff 9, playing a series of eighth notes.
- cel.** (Cello): Staff 10, playing a series of eighth notes.
- ar.** (Arpeggiator): Staff 11, playing a series of eighth notes.
- pf.** (Piano): Staff 12, playing a series of eighth notes.

Second System:

- vni.** (Violini): Staves 13-16, playing a series of eighth notes.
- vle.** (Violen): Staves 17-18, playing a series of eighth notes.
- vc.** (Violoncelli): Staves 19-20, playing a series of eighth notes.
- cb.** (Contrabasso): Staff 21, playing a series of eighth notes.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *sf*, *mf*, *p*). The tempo marking $\frac{4}{4} = \frac{3}{8}$ (♩ = 132) is repeated at the bottom of the page.

98

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

ar.

pf.

loc.

pod.

1.

2.

3.

4.

vle.

1.

2.

vc.

1.

2.

cb.

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picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

ar.

pf.

Vni.

vla.

vc.

cb.

This page of a handwritten musical score, numbered 103, contains staves for the following instruments: Piccolo (picc.), Flute (fl.), Oboe (ob.), Clarinet (cl.), Flute/Guitar (fg.), Cor Anglais (cor.), Trumpet (tr.), Trombone (tn.), Vibraphone (vib.), Cello (cel.), Arco (ar.), Piano (pf.), Violini (Vni.), Viola (vla.), Viola/Contrabass (vc.), and Contrabass (cb.). The score is written in a single system with multiple staves per instrument. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *f*, *mp*, *p*, and *marcato*. There are also some handwritten annotations and corrections throughout the score.

108

[illegible]

F Intense

picc. *f*

fl. *f* *quasi appassionato* *f* *mf* *f*

ob. *f* *quasi appassionato* *f* *f* *f*

cl. *f* *quasi appassionato* *f* *mf* *f*

fg. *f* *quasi appassionato* *f* *mf* *f*

cor. *f* *quasi appassionato* *f* *mf* *f*

tr. *f* *quasi appassionato* *f* *mf* *f*

tn. *f* *quasi appassionato* *f* *mf* *f*

cel. *f* *quasi appassionato* *f* *mf* *f*

vib. *f* *quasi appassionato* *f* *mf* *f*

ar. *f* *quasi appassionato* *f* *mf* *f*

pf. *f* *quasi appassionato* *f* *mf* *f*

Intense

quasi appassionato

1 *f* *quasi appassionato* *f* *mf* *f*

2 *f* *quasi appassionato* *f* *mf* *f*

3 *f* *quasi appassionato* *f* *mf* *f*

4 *f* *quasi appassionato* *f* *mf* *f*

vln. *f* *quasi appassionato* *f* *mf* *f*

1 *f* *quasi appassionato* *f* *mf* *f*

2 *f* *quasi appassionato* *f* *mf* *f*

vc. *f* *quasi appassionato* *f* *mf* *f*

1 *f* *quasi appassionato* *f* *mf* *f*

2 *f* *quasi appassionato* *f* *mf* *f*

cb. 1 *f* *quasi appassionato* *f* *mf* *f*

[illegible]

28

[illegible]

131

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib.

cel.

ar.

pf.

vni.

vie.

vc.

cb

♩ = ♩ Calm: sinking

[illegible]

A tempo

139

picc. fl. ob. cl. fg.

cor. tr. tn. vib. cel. ar. pf.

1 2 3 4 vln. vle. vc. cb. 1

Handwritten musical score for orchestra and strings, measures 142-145. The score is written on multiple staves, including woodwinds (piccolo, flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), percussion (vibraphone, cymbal), strings (violin, viola, cello, double bass), and piano. The notation includes various musical symbols such as notes, rests, dynamics (p, mf, f, mp, pp), articulation (accents, slurs), and performance instructions (pizz., arco, con sord.). The score is written in a clear, legible hand, with some corrections and markings visible.

A tempo

 D28 PANOPUS SCORE-SYSTEM®

150

picc. *mf* *p*

fl. *mp* *mf* *p* *mp* *p*

ob. *mp* *mf* *mp* *p*

cl. *mp* *mf* *mp* *p*

fg. *mp* *p*

cor. *mp*

tr.

tn.

vib.

cel.

ar. *mp* *mf* *p* *ppp* *mp* *mf*

pf. *mp* *mf*

1 *mf* *p* *mp* *mf* *p*

2 *mf* *p* *mp* *mf* *p*

3 *mf* *p* *mp* *mf* *p*

4 *mf* *pizz.* *arco* *p* *pp* *p*

1 *mf* *pizz.* *arco* *p* *pp* *p*

2 *mf* *pizz.* *arco* *p* *pp* *p*

1 *mf* *p* *mp* *p* *pizz.* *p*

2 *mf* *p* *mp* *p* *pizz.* *p*

cb. 1 *mf* *p*

Light and delicate

154

Handwritten musical score for various instruments including piccolo, flute, oboe, clarinet, bassoon, cor, tr, tn, vib, cel, ar, pf, Vrn, vle, vc, and cb. The score is divided into two systems, each marked "Light and delicate". It includes dynamic markings such as *pp*, *p*, *mf*, and *ppp*, as well as performance instructions like *non vib.*, *quasi morendo*, and *a niente*. The notation includes various musical symbols like notes, rests, and slurs.

[illegible]

Guy Newbury
Oxford, May 1990 — Inverness, Nov. 1991

Guy Newbury

PROMONTOIRES
for cello and piano

PROMONTOIRES

Lento ♩ = 69

vc.

pf.

half-release keys

pp

p

pp

p

p

pp quasi marcando

ped.

half-release pedal

1



2
non vib. → vib. ord.

ppp pp mp

pp

pp

ped.

pp p mf pp

mp

ppp

p mp

pp

non vib.

2a accel. poco a poco
vib. ord. r-inforz.

mf p mf mp

p

pp

p mf

p mp

p

sost.

m.s. m.d.
m.d.
mp

2b $\text{♩} = 72 - 80$

Handwritten musical score for system 2b, measures 1-4. The system consists of a single melodic line and a piano accompaniment. The melodic line starts with a half note G4, followed by a half note A4, then a half note B4, and ends with a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *pp*.

stretto

Handwritten musical score for system 2b, measures 5-8. The system continues the melodic and piano accompaniment. The melodic line features a trill on G4 in measure 6. The piano accompaniment continues with eighth notes. Dynamics include *mf*, *p*, *fp*, and *f*.

3 $\text{♩} = 72$ Rhythmic, but flexible

Handwritten musical score for system 3, measures 1-4. The system consists of a single melodic line and a piano accompaniment. The melodic line starts with a half note G4, followed by a half note A4, then a half note B4, and ends with a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, *p*, and *fp*. The tempo is marked *quasi scherzando*.

Handwritten musical score for the first system, measures 1-4. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written for a grand piano with two staves. The tempo is marked 'Allegretto con moto' and the time signature is 3/4. The score includes various dynamics such as *p*, *f*, *sf*, *mf*, and *pp*. Performance instructions include *pizz.* (pizzicato), *arco.* (arco), *sul pont.* (sul ponticello), and *ord. Soave* (order Soave). The measures are numbered 1, 2, 3, and 4 at the end of each line.

Handwritten musical score for the second system, measures 5-8. The score continues from the first system. The melodic line includes a trill marked 'tr' in measure 5. The piano accompaniment continues with various chords and melodic fragments. Dynamics include *f*, *p*, *mf*, *pp*, and *sf*. Performance instructions include *gliss.* (glissando) in measure 8. The measures are numbered 5, 6, 7, and 8 at the end of each line.

4 Allegretto con moto ♩ = 63

Handwritten musical score for the third system, measures 9-12. The score continues from the second system. The melodic line is marked 'cantando' (cantando). The piano accompaniment is marked 'leggero' (leggero). Dynamics include *f* and *sf*. The measures are numbered 9, 10, 11, and 12 at the end of each line.

Handwritten musical score system 1. The system consists of three staves. The top staff is a single line with a treble clef, containing a melodic line with various dynamics including *f* and *mf*. The middle and bottom staves are grouped by a brace and contain a piano accompaniment with chords and some melodic fragments. Dynamics include *p*, *mp*, and *mf*. There are also markings like *m.d.* and *m.s.* with arrows pointing to specific notes.

Handwritten musical score system 2. The system consists of three staves. The top staff continues the melodic line with dynamics like *f*, *ff*, and *p*. The middle and bottom staves continue the piano accompaniment with chords and some melodic fragments. Dynamics include *f*, *ff*, and *p*. There are also markings like *m.d.* and *m.s.* with arrows pointing to specific notes.

Handwritten musical score system 3. The system consists of three staves. The top staff continues the melodic line with dynamics like *mf*, *mp*, and *f*. The middle and bottom staves continue the piano accompaniment with chords and some melodic fragments. Dynamics include *p*, *mp*, *f*, and *pesante*. There are also markings like *m.d.* and *m.s.* with arrows pointing to specific notes.

5

f *mf* *p* *f*

f *p* *fp* *f* *ff* *f* *strepitosa*

ped.

mf *p* *f* *p*

pizz. *arco*

5a

[arco] *f* *f* *ff* *f* *p*

leggiero

a piacere

$$[\bullet] = 63]$$

6

Handwritten musical score for "The Rose Tree". The score is written on three staves: a single bass staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is one flat (B-flat), and the time signature is 5/4. The piece begins with a tempo marking of "And." and a dynamic of "mf". The first staff features a melodic line with a "sul pont." (sul ponticello) instruction and a "term" (terminando) marking. The second staff has a piano part starting with a "p" dynamic. The third staff continues the piano part. The score includes various musical notations such as slurs, ties, and dynamic markings like "mf", "p", and "f". The piece concludes with a "pizz." (pizzicato) instruction and a "5" marking.

Handwritten musical score for "L'Espresso" by Debussy. The score is for a piano and violin. The violin part is marked "arco" and "secco". The piano part features complex chords and arpeggios. The score is in 3/4 time and consists of 4 measures. Dynamics include *f*, *p*, *mf*, and *mp*. The key signature has one sharp (F#).

A handwritten musical score for three staves. The top staff is in treble clef with a 3/4 time signature, featuring a melody with notes and rests, and dynamic markings *f*, *mf*, and *mf*. The middle and bottom staves are in bass clef with a 3/4 time signature, featuring a bass line with notes, rests, and dynamic markings *f*, *mf*, *f*, and *fp stacc.*. The score includes various musical notations such as beams, slurs, and fingerings.

6a

Handwritten musical score for system 6a. The system consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It features dynamic markings *f*, *p*, *mf*, *f*, *p*, *mp*, and *mf*, along with slurs and triplet markings. The middle and bottom staves are a grand staff (treble and bass clefs) in 3/4 time, with a key signature of one flat (Bb). The middle staff has dynamic markings *f*, *pp*, *semi-stacc.*, and *legato*. The bottom staff has the marking *leggiero*. The system concludes with a *ped.* (pedal) marking and a fermata over the final notes.

Continuation of the handwritten musical score for system 6a. It consists of three staves. The top staff continues the melodic line with dynamics *mp*, *f*, and *mf*. The middle and bottom staves continue the accompaniment with various dynamics including *f* and *mf*, and include complex rhythmic patterns with slurs and triplet markings.

7

Handwritten musical score for system 7. The system consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It features dynamic markings *ff*, *p*, *f*, *ff*, and *p*. The middle and bottom staves are a grand staff in 3/4 time, with a key signature of one flat (Bb). The middle staff has dynamic markings *ff*, *f*, *ff*, and *p*. The bottom staff has dynamic markings *f* and *p*. The system concludes with a fermata over the final notes.

Handwritten musical score system 1. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 5/4 time signature. It contains several measures with triplets and dynamic markings like *f* and *p*. The middle and bottom staves are grouped by a brace and are in bass clef. They contain complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *p*, *leggiere*, and *dimin.*.

7a

Handwritten musical score system 2, labeled '7a'. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 5/4 time signature. It features dynamic markings like *fp* and *f*. The middle and bottom staves are grouped by a brace and are in bass clef. They contain complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p*, *intenso*, and *f*. The word 'quasi pizz.' is written above the middle staff.

Handwritten musical score system 3. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 5/4 time signature. It contains dynamic markings like *mf*, *p*, and *f*. The middle and bottom staves are grouped by a brace and are in bass clef. They contain complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*, *p*, *f*, and *pizz.*. The word 'ritmico' is written below the bottom staff.

Handwritten musical score for the first system, measures 1-4. The score is written on a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble) is marked "arco" and contains a melodic line with dynamics *p*, *f*, *fp*, *p*, and *mp*. It includes a 3:2 ratio marking and triplet markings. The second staff (bass) contains a piano accompaniment with dynamics *p*, *pp*, *legatiss.*, and *(pp)*. The system concludes with a repeat sign.

Handwritten musical score for the second system, measures 5-8. The score is written on a grand staff. The key signature has one flat. The time signature is 4/4. The first staff (treble) is marked "quasi scherzando" and contains a melodic line with dynamics *mp*, *mf*, and *mp*. It includes triplet and sextuplet markings. The second staff (bass) contains a piano accompaniment with dynamics *p*, *mf*, *mp*, and *f*. The system concludes with a repeat sign.

Handwritten musical score for the third system, measures 9-12. The score is written on a grand staff. The key signature has one flat. The time signature is 4/4. The first staff (treble) contains a melodic line with dynamics *p*, *p*, *f*, and *p*. The second staff (bass) contains a piano accompaniment with dynamics *p*, *più sostenuto*, *mp*, *mf*, *f*, *p*, and *mf*. The system concludes with a repeat sign.

Handwritten musical score for measures 8 and 9. The music is in 5/4 time. Measure 8 features a melody in the right hand with a *p* dynamic and a piano accompaniment in the left hand with *mf* and *mp* dynamics. Measure 9 continues the melody with a *mp* dynamic and includes a *sul pont.* marking. The score includes various musical notations such as slurs, ties, and fingerings.

9

Handwritten musical score for measure 9, marked with a box containing the number 9. The music is in 5/4 time. The right hand has a melody starting with *mf* and ending with *f*. The left hand has a complex piano accompaniment with *f* and *mf* dynamics. The score includes various musical notations such as slurs, ties, and fingerings.

9a

Handwritten musical score for measure 9a, marked with a box containing the number 9a. The music is in 5/4 time. The right hand has a melody starting with *f* and ending with *sf*. The left hand has a complex piano accompaniment with *mf* and *f* dynamics. The score includes various musical notations such as slurs, ties, and fingerings. The measure is marked with *acc.* and *a tempo*.

Handwritten musical score for measures 94-96. The score is written for a piano and features a complex, flowing melody with many slurs and ties. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo is marked *cresc.* (crescendo). The piece ends with a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic.

96

Handwritten musical score for measures 97-100. The score is written for a piano and features a complex, flowing melody with many slurs and ties. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked *cresc.* (crescendo). The piece ends with a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic.

Handwritten musical score for measures 101-104. The score is written for a piano and features a complex, flowing melody with many slurs and ties. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo is marked *cresc.* (crescendo). The piece ends with a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic.

10

Handwritten musical score for Violoncello (vc.) and Piano (pf.).

System 1:

- vc.:** *loco*, *pp*, *delicate, but very sustained*, *pp*, *p*, *ped.*
- pf.:** *f*, *ff*, *pp*, *p*, *ped.*

System 2:

- vc.:** *pp*, *(p)*, *pp*, *mp*, *mf*, *p*, *ord.*, *non vib.*
- pf.:** *p*, *quasi vibrato*, *pp*, *mp*, *mf*, *p*, *ped.*

System 3:

- vc.:** *vib ord.*, *pp*, *f*, *pizz.*, *arco*, *(arco)*, *piu p*, *arco*, *p*, *pp*
- pf.:** *mf*, *richer*, *pp*, *pizz.*, *p*, *dolce*, *pp*

14

10a

Handwritten musical score for measures 10a-10b. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The key signature has one sharp (F#). The notation includes various dynamics such as *p*, *f*, *mf*, *pp*, and *pp secco*. There are also articulation marks like accents and slurs. A handwritten note "sul pont." is present above the first staff. The measures are numbered 10a and 10b.

10b

Handwritten musical score for measures 10b-10c. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The key signature has one sharp (F#). The notation includes various dynamics such as *mf*, *f*, *p*, *pp*, *mp*, *p pesante*, and *fp*. There are also articulation marks like accents and slurs. A handwritten note "pizz." is present above the first staff. The measures are numbered 10b and 10c.

Handwritten musical score for measures 10c-10d. The score is written on two staves (treble and bass clef) with a 3/4 time signature. The key signature has one sharp (F#). The notation includes various dynamics such as *mp*, *p*, *fp*, *f*, *mf*, and *f*. There are also articulation marks like accents and slurs. The measures are numbered 10c and 10d.

sul pont.

ord.

f *p* *sf* *f* *mp*

11

ord.

p *sf* *f*

ped.

perdendosi

f *mp* *p*

f *p*

ped.

11a

Handwritten musical score for system 11a. The score is in 3/4 time and consists of two staves. The upper staff features a melodic line with dynamic markings *p*, *mf*, and *p*, and includes a triplet of eighth notes. The lower staff is a piano accompaniment with dynamic markings *f* *secco* *l.v.* and *f*. A *senza ped.* (without pedal) instruction is written below the lower staff. The system concludes with a *calando* (rushing) marking and a *dimin.* (diminuendo) marking over the final notes.

12 a tempo

Handwritten musical score for system 12, marked *a tempo*. It consists of two staves. The upper staff includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamic markings *p*, *pp*, *p*, *p*, *p*, *p*, *mp*, and *p*. The lower staff has dynamic markings *p*, *teneramente* (tenderly), *mp*, and *p*. A *ped.* (pedal) marking is written below the lower staff. The system ends with a *mp* marking and a final flourish.

Handwritten musical score for system 13. It consists of two staves. The upper staff features sixteenth-note passages with dynamic markings *p*, *mf*, *p*, *mf*, and *f*. The lower staff includes dynamic markings *p*, *mp*, *mf*, *p*, and *f*, along with a *cresc.* (crescendo) marking. The system concludes with a *f* (forte) dynamic and a final flourish.

Handwritten musical score for measures 11-14. The score is written on four staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one flat. It features a series of eighth and sixteenth notes, with dynamic markings *mf*, *f*, and *mf*. The bottom three staves are a piano accompaniment in treble and bass clefs. The right hand (treble) plays chords and moving lines, while the left hand (bass) plays a steady eighth-note pattern. Dynamic markings include *mf*, *f*, and *p*. Fingering numbers (1-5) and articulation marks are present throughout.

12a

Handwritten musical score for measures 15-18. The top staff continues the melodic line from the previous system. The piano accompaniment in the bottom three staves becomes more complex, featuring sixteenth-note patterns and chords. Dynamic markings include *f*, *fp*, *p*, and *mp*. Fingering and articulation are clearly marked.

Handwritten musical score for measures 19-22. The top staff shows a melodic line with a crescendo leading to a final measure. The piano accompaniment in the bottom three staves includes a section marked *mp subito* and another marked *f cresc.*. The right hand features chords and moving lines, while the left hand plays a rhythmic pattern. Dynamic markings include *p*, *f*, *mf*, and *p*. Fingering and articulation are clearly marked.

13

First system of musical notation. The upper staff features a melodic line starting with a glissando (gliss.) and a forte (ff) dynamic. The lower staff provides harmonic support with various textures, including triplets and sixteenth-note runs. Dynamics range from f to ff. The system concludes with a key signature change to D major (two sharps) and a 5/4 time signature.

Second system of musical notation. The upper staff continues the melodic development with dynamics of f/mf, ff, f, and ff. The lower staff features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamics ranging from mf to ff. The system ends with a 5/4 time signature.

Third system of musical notation. The upper staff begins with a forte (f) dynamic and a fortissimo (fp) dynamic. The lower staff continues with intricate textures, including triplets and sixteenth-note passages, with dynamics ranging from f to fp. The system concludes with a 5/4 time signature.

13a

Handwritten musical score for system 13a. The system consists of three staves. The top staff is a single melodic line with various dynamics including *f*, *ff*, and *mf*. The middle and bottom staves are a grand staff (treble and bass clef) with complex accompaniment. Dynamics include *sf*, *f*, *mf*, and *mf cresc.*. There are numerous slurs, ties, and fingerings (e.g., 3, 5, 6) throughout the system.

Handwritten musical score for system 13b. The system consists of three staves. The top staff continues the melodic line with dynamics like *f* and *ff*. The middle and bottom staves continue the accompaniment with dynamics such as *mp*, *f*, *ff*, and *sf*. The system concludes with a key signature change to two sharps (F# and C#) and a time signature change to 5/4.

14

Handwritten musical score for system 14. The system consists of three staves. The top staff features a melodic line with dynamics like *f*, *mp*, and *p*. The middle and bottom staves provide accompaniment with dynamics including *ff*, *p*, *tenero*, *mp*, and *mp pesante*. The system ends with a key signature change to one sharp (F#) and a time signature change to 3/4.

Handwritten musical score system 1. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *p*, *mp*, *f*, *fp*, *cresc.*, *mf*, and *p*. There are also markings for *ped.* and *3* (triplets). The system ends with a repeat sign.

Handwritten musical score system 2. It continues the piece with similar notation. Dynamics include *p*, *f*, *ff*, *p*, *ff*, *(mf)*, *f*, and *sf*. There are also markings for *8ve* and *ped.*. The system ends with a repeat sign.

15

Handwritten musical score system 3, starting with a boxed number '15'. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *loco*, *ff*, *f*, *sf*, *f*, *ff*, and *p*. There are also markings for *gliss.*, *8va*, *8ve*, and *gliss. (white onto black)*. The system ends with a repeat sign.

15a

Handwritten musical score for system 15a, measures 1-4. The system consists of three staves. The top staff is in 5/4 time, the middle in 3/4, and the bottom in 5/4. Dynamics include *p*, *pp*, and *p*. The bottom staff features a triplet of eighth notes in measure 4.

Handwritten musical score for system 15a, measures 5-8. The system consists of three staves. The top staff is in 3/4 time, the middle in 3/4, and the bottom in 3/4. Dynamics include *p*, *pp*, *mp*, *mf*, and *f*. The bottom staff features a triplet of eighth notes in measure 5.

Handwritten musical score for system 15a, measures 9-12. The system consists of three staves. The top staff is in 3/4 time, the middle in 3/4, and the bottom in 3/4. Dynamics include *mf*, *p*, *pp*, and *rit.*. The bottom staff features a triplet of eighth notes in measure 9 and a quintuplet of eighth notes in measure 12.

Più lento

Handwritten musical score for the first system, measures 1-4. The music is in 3/4 time. The upper staff (treble clef) begins with a half note G4, followed by a half note F#4, and then a half note E4. The lower staff (bass clef) begins with a half note G3, followed by a half note F#3, and then a half note E3. The first measure is marked with a piano (p) dynamic. The second measure is marked with a piano (pp) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The fourth measure is marked with a piano (p) dynamic. The system ends with a double bar line.

16 Lento ♩ = c. 72-80

Handwritten musical score for the second system, measures 5-8. The music is in 3/4 time. The upper staff (treble clef) begins with a half note G4, followed by a half note F#4, and then a half note E4. The lower staff (bass clef) begins with a half note G3, followed by a half note F#3, and then a half note E3. The first measure is marked with a piano (p) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The system ends with a double bar line.

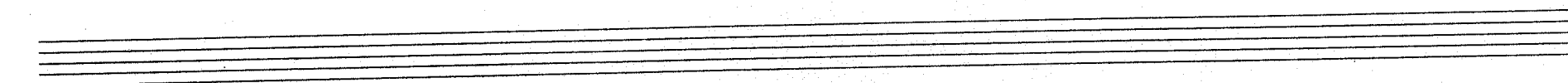
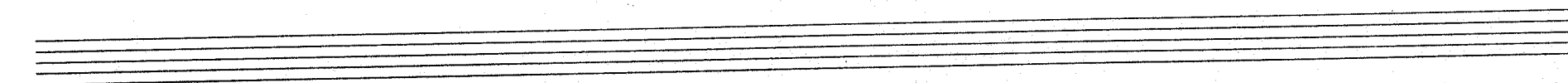
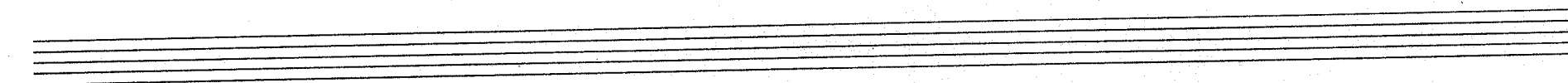
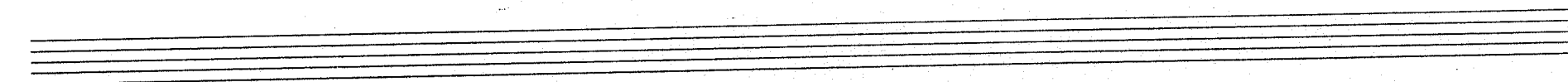
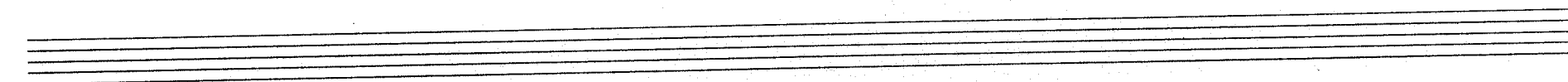
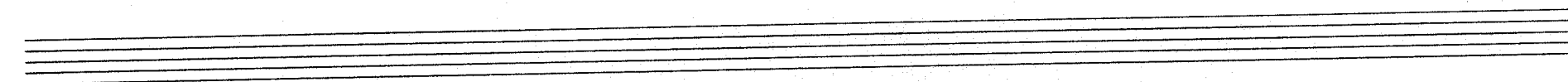
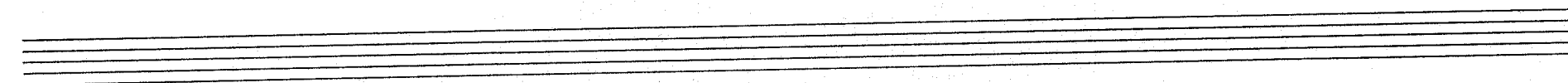
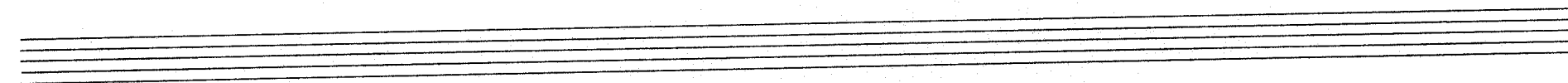
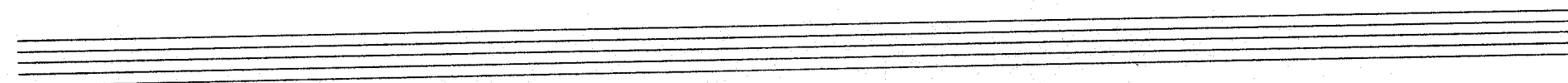
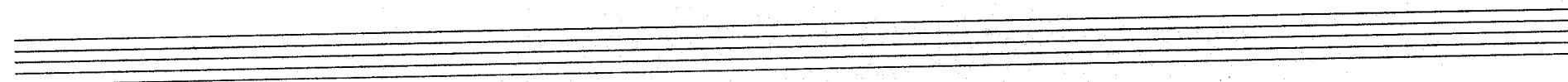
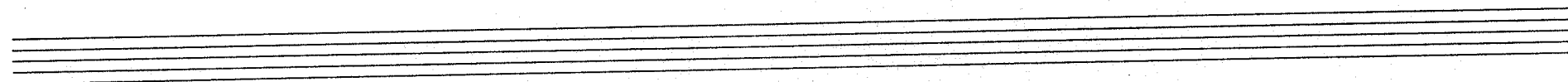
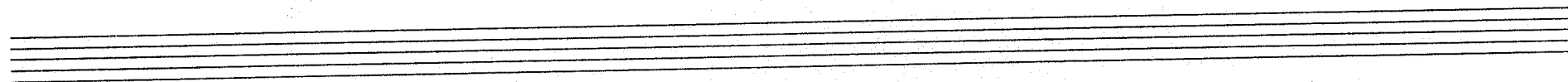
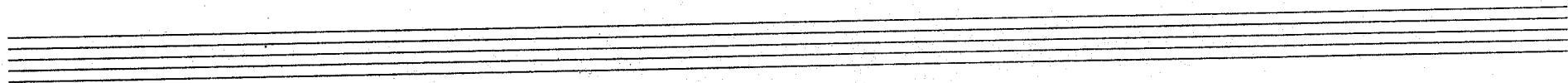
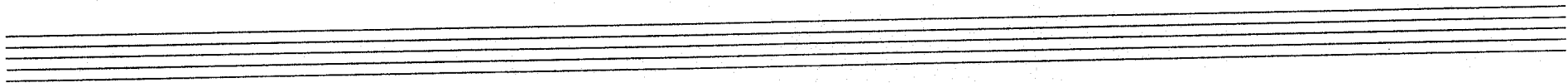
Handwritten musical score for the third system, measures 9-12. The music is in 3/4 time. The upper staff (treble clef) begins with a half note G4, followed by a half note F#4, and then a half note E4. The lower staff (bass clef) begins with a half note G3, followed by a half note F#3, and then a half note E3. The first measure is marked with a piano (p) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The system ends with a double bar line.

Handwritten musical score system 1. It consists of three staves. The top staff is a single line with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music, including a half note, a quarter note, and a half note, with a *pp* dynamic marking. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. They contain various chords and melodic lines, with dynamic markings *mf*, *p*, and *pp*.

16a

Handwritten musical score system 2, labeled 16a. It consists of three staves. The top staff is a single line with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music, including a half note, a quarter note, and a half note, with a *mp* dynamic marking. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. They contain various chords and melodic lines, with dynamic markings *p*, *pp*, and *pp*.

Handwritten musical score system 3. It consists of three staves. The top staff is a single line with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music, including a half note, a quarter note, and a half note, with a *pp* dynamic marking. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. They contain various chords and melodic lines, with dynamic markings *pp*, *mp*, and *p*. A *marcato* marking is present above the bottom staff. The system concludes with a double bar line and the text "Oct. '91 - Feb. '92."



Guy Newbury

STRANDLOOPING

for piano

STRANDLOOPING

Molto moderato: tempo giusto

♩ = 60

Guy Newbury

Handwritten musical score for the first system of "Strandlooping". It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is "Molto moderato: tempo giusto" with a quarter note equal to 60 beats per minute. The first measure is marked "pesante". The second measure has a "depress silently" instruction. The third measure is marked "con forza". The fourth measure is marked "f". The fifth measure is marked "mf". The sixth measure is marked "f". The seventh measure is marked "mp". The eighth measure is marked "mp". The system ends with a double bar line. There are handwritten notes "senza ped." and "(sempre)" indicating pedal usage.

Handwritten musical score for the second system of "Strandlooping". It continues the piece with various musical notations, including slurs, ties, and dynamic markings like "p" and "mf". The system ends with a double bar line. There are handwritten notes "senza ped." and "(sempre)" indicating pedal usage.

Handwritten musical score for the third system of "Strandlooping". It continues the piece with various musical notations, including slurs, ties, and dynamic markings like "mf". The system ends with a double bar line. There is a handwritten note "senza ped." indicating pedal usage.

Handwritten musical score for the fourth system of "Strandlooping". It continues the piece with various musical notations, including slurs, ties, and dynamic markings like "p" and "f". The system ends with a double bar line. There is a handwritten note "ped." indicating pedal usage.

Handwritten musical score for the fifth system of "Strandlooping". It continues the piece with various musical notations, including slurs, ties, and dynamic markings like "p" and "f". The system ends with a double bar line. There is a handwritten note "senza ped." indicating pedal usage.



Handwritten musical score system 1. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *sost.*, *f*, *mf*, *p*. Pedal markings: *ped.*. A 3-measure rest is indicated in the bass staff.

Handwritten musical score system 2. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *f*, *pp*, *f*, *p*, *pp*, *f*. Tempo markings: *accel.*, *a tempo*. Pedal markings: *ped.*. A 3-measure rest is indicated in the bass staff.

Handwritten musical score system 3. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *pp*, *f*, *p*, *f*, *mf*. Pedal markings: *ped.*. A 3-measure rest is indicated in the bass staff.

Handwritten musical score system 4. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *mp*, *f*, *brusque*, *mf*. Tempo marking: *sost.*. Pedal markings: *ped.*. A 3-measure rest is indicated in the bass staff.

Handwritten musical score system 5. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *mp*, *mf*. Tempo marking: *sost.*. Pedal markings: *senza ped.*, *ped.*. A 5-measure rest is indicated in the bass staff.

2 L'istesso tempo;
tempo giusto, intenso, retorico

First system of musical notation. It consists of a grand staff with two staves. The left staff is in 3/4 time, and the right staff is in 2/4 time. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A ped. (pedal) marking is present at the beginning of the first staff.

Second system of musical notation. It continues the piece with similar complex rhythmic patterns. Dynamics include *mf*, *f*, and *p* (piano). There are markings for *tr* (trill) and *tr* (trill) with a *b+* (b sharp) note. A 5/4 time signature change is indicated in the middle of the system.

Third system of musical notation. It features more complex rhythmic patterns. Dynamics include *mf* and *f*. A ped. simile (pedal simile) marking is present at the beginning of the first staff.

Fourth system of musical notation. It continues the piece with complex rhythmic patterns. Dynamics include *p*, *mf*, *f*, and *sost.* (sostenuto). A 3/4 time signature change is indicated in the middle of the system.

Fifth system of musical notation. It features complex rhythmic patterns. Dynamics include *f*, *p*, *mf*, and *p*. A 3/4 time signature change is indicated in the middle of the system.

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 2/4. The system includes dynamic markings: *mp*, *p*, *5mp*, *f*, *mp*, *sost.*, *p*, and *sost.*. There are also triplet markings (3) and a fermata over a chord in the final measure.

Handwritten musical score system 2. It begins with a section marker '3' and the tempo instruction 'Calmato, lusingando'. The system includes dynamic markings: *pp*, *cantando*, and *pp*. There are triplet markings (3) and a ped. (pedal) marking at the beginning.

Handwritten musical score system 3. It includes dynamic markings: *pp*, *p*, *pp*, *p*, *mp*, and *f*. There are triplet markings (3) and a section change to 4/4 time indicated by a large '4'.

Handwritten musical score system 4. It begins with the tempo instruction 'a tempo'. The system includes dynamic markings: *p*, *mf*, and *p*. There are triplet markings (3) and a section change to 2/4 time indicated by a large '2'.

Handwritten musical score system 5. It begins with the tempo instruction 'più mosso'. The system includes dynamic markings: *p*, *mf*, *5mf*, *p*, *mp*, *mp*, and *mf*. There are triplet markings (3) and a section change to 4/4 time indicated by a large '4'.

a tempo

quasi morendo

4 *Tenero, quasi misterioso*

più mosso *a tempo*

*più mosso
sost.*

(rit.) a tempo

4/4

p mp p mf mp f

5 *Con forza: maestoso*

3/4

sf ff mf sf ff m.s.

sf mf f

mf f p

p f mf fp

6 L'istesso tempo

Handwritten musical score system 1. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some grouped in triplets and sixths. The lower staff begins with a bass clef and contains similar rhythmic patterns. Dynamic markings include *fp* (fortissimo piano), *pp* (pianissimo), and *p* (piano). There are also crescendo and decrescendo hairpins. A 3/4 time signature is visible in the middle of the system.

Handwritten musical score system 2. The system consists of two staves. The upper staff continues the melodic line with various dynamics including *f* (forte), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *mf*, and *f*. The lower staff provides harmonic support. A 5/4 time signature is present. The instruction "ped. simile" is written below the first staff.

Handwritten musical score system 3. The system consists of two staves. The upper staff features a more complex melodic line with many beamed notes. Dynamics include *pp*, *f*, *fp*, *mp*, *mf*, and *f*. A 3/4 time signature is visible.

Handwritten musical score system 4. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It includes a 5/4 time signature and dynamics like *mf*, *p*, *mp*, *mf*, *p*, and *mf*. The lower staff continues the harmonic accompaniment.

Handwritten musical score system 5. The system consists of two staves. The upper staff begins with the instruction "loco" and contains a series of chords and melodic fragments. Dynamics include *mf* and *f*. A 3/4 time signature is visible.

più mosso

a tempo *più mosso*

$\text{♩} = c. 72$

loco

rall. *rit.*

6a *a tempo* ♩ = 60

sost.

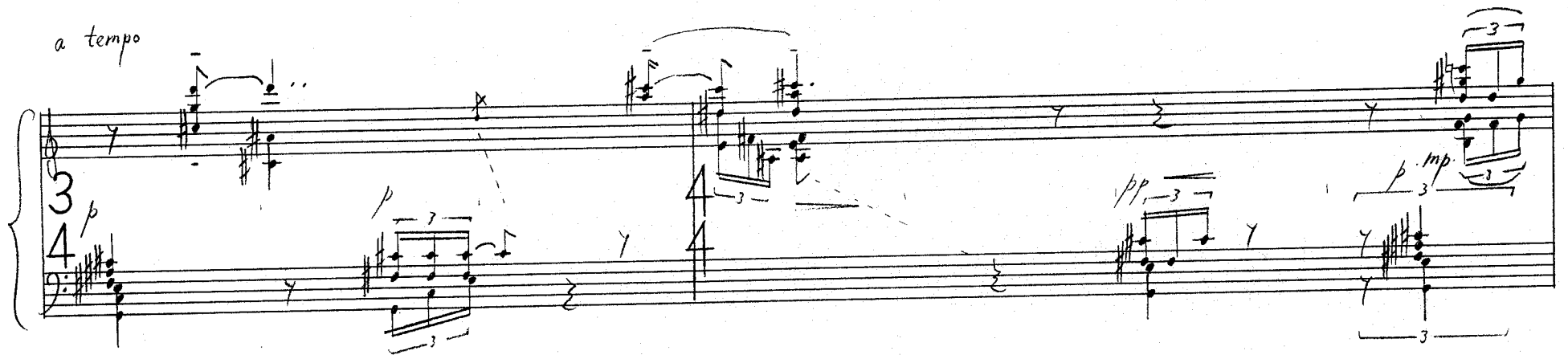
Handwritten musical score system 1. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mp*, *p*, *f*. Fingerings: 5, 4, 3, 2, 1. Articulation: accents, slurs. A section marked *5* is indicated.

Handwritten musical score system 2. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*, *f*, *mp*, *sost.*. Fingerings: 5, 4, 3, 2, 1. Articulation: accents, slurs. A section marked *7* is indicated.

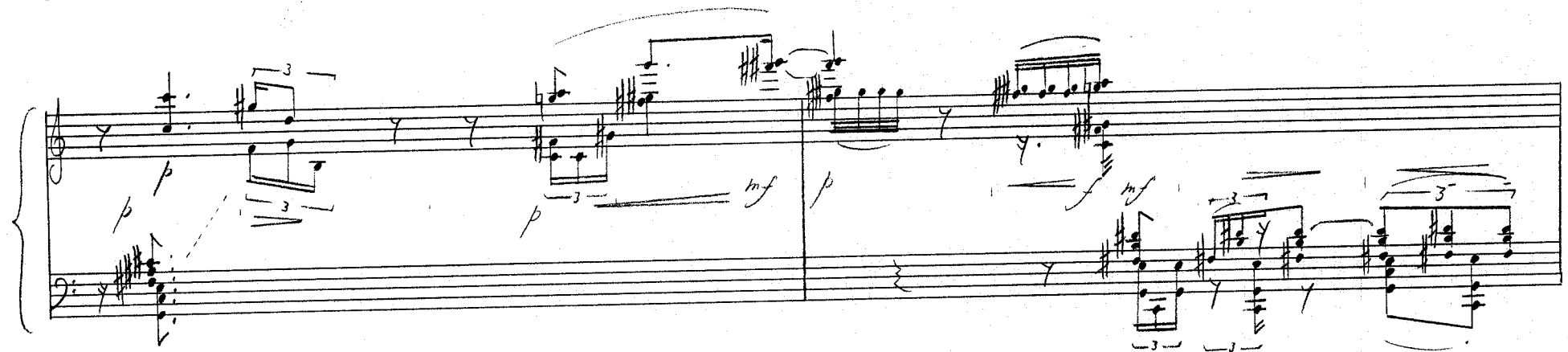
Handwritten musical score system 3. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *pp*, *p*. Fingerings: 3, 4, 3, 2, 1. Articulation: accents, slurs. A section marked *7* is indicated, with the word *Calmato* written above.

Handwritten musical score system 4. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *pp*, *mp*, *p*. Fingerings: 3, 4, 3, 2, 1. Articulation: accents, slurs. A section marked *3* is indicated, with the word *con fantasia* written above.

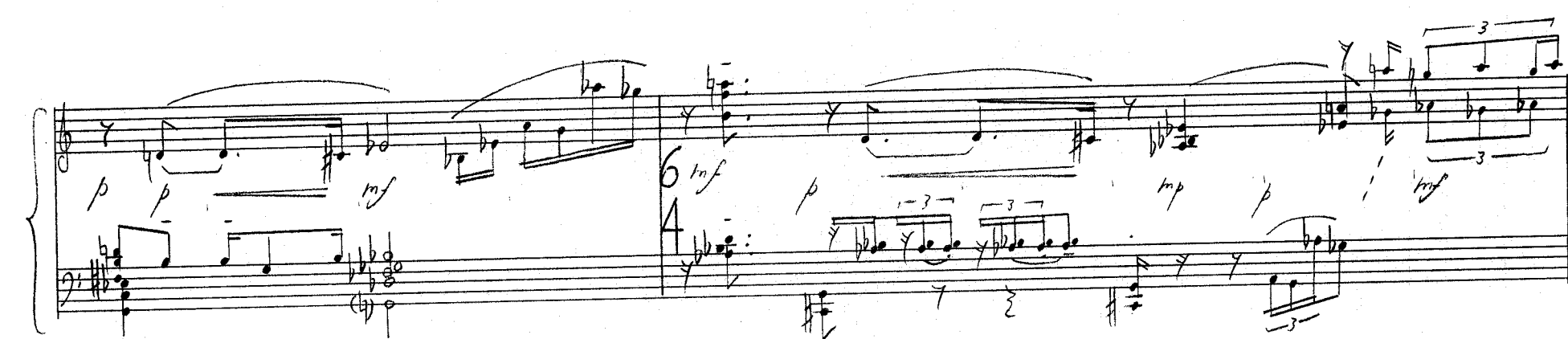
Handwritten musical score system 5. Treble and bass staves. Key signature: one sharp (F#). Time signature: 6/4. Dynamics: *mp*, *f*, *pp*. Fingerings: 3, 4, 3, 2, 1. Articulation: accents, slurs. A section marked *6* is indicated, with the words *quasi accel.* and *rit.* written above.

a tempo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time, indicated by a '3' over the first measure. It includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). There are also triplets and slurs.



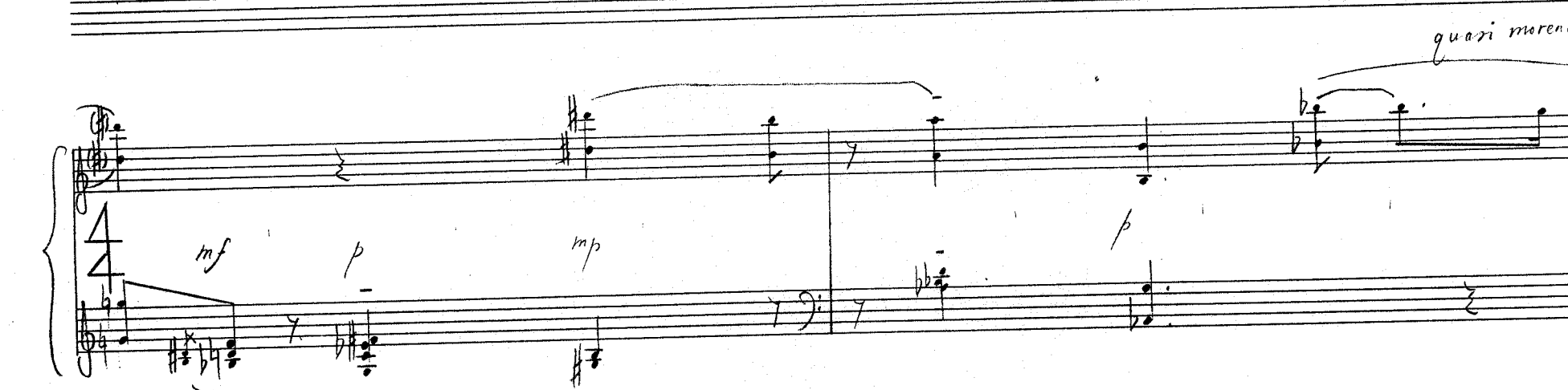
Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also triplets and slurs.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also triplets and slurs.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also triplets and slurs.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). There are also triplets and slurs. The system concludes with the instruction *quasi morendo* (quasi fading).

Handwritten musical score system 7. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 7/4. The system includes dynamic markings *mp* and *mf*, and contains a sextuplet (6) and a triplet (3).

Handwritten musical score system 8. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The system includes dynamic markings *pp* and *mf*, and contains a quintuplet (5) and a quartet (4).

Handwritten musical score system 9. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The system includes dynamic markings *mf*, *p*, *f*, and *mf*, and contains a quintuplet (5) and a quartet (4).

Handwritten musical score system 10. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The system includes dynamic markings *pp*, *p*, *mp*, *mf*, and *f*, and contains a quintuplet (5) and a quartet (4). The tempo marking *più mosso* is present.

Handwritten musical score system 11. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The system includes dynamic markings *mf* and *p*, and contains a quintuplet (5) and a quartet (4).

Handwritten musical score system 1. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music features various notes, rests, and dynamic markings including *inf*, *mp*, and *mf*. There are also markings for *senza ped.* and *ped.* with a small 'x' symbol. Some notes are grouped with slurs and have '3' written above them, indicating triplets.

Handwritten musical score system 2. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music includes dynamic markings such as *p*, *mp*, *mf*, and *f*. There are also markings for *più mosso sost.* and *a tempo*. A section is marked *senza ped.* with a small 'x' symbol.

Handwritten musical score system 3. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music includes dynamic markings such as *mp*, *mf*, and *f*. There are also markings for *più mosso*, *(rit.) a tempo*, and *(rit.) a tempo*. A section is marked *ped.* with a small 'x' symbol.

Handwritten musical score system 4. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music includes dynamic markings such as *f*, *mp*, and *mf*. There are also markings for *2* and *3* above the notes, indicating measures or groups of notes.

Handwritten musical score system 5. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music includes dynamic markings such as *inf*, *f*, and *sf*. There are also markings for *tr* (trill) and *5* above the notes, indicating a fifth interval or a group of notes.

Handwritten musical score system 1. It consists of two staves. The left staff is in 3/4 time and contains a series of chords and eighth notes, with dynamic markings *mf* and *mf* (3). The right staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *mf* and *mf* (3).

Handwritten musical score system 2. It consists of two staves. The left staff is in 3/4 time and contains a series of chords and eighth notes, with dynamic markings *f* and *p* (3). The right staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *p*, *p*, *p*, *f*, *f*, *p*, and *f*.

Handwritten musical score system 3. It consists of two staves. The left staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *f* and *mf* (3). The right staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *p* and *p*.

Handwritten musical score system 4. It consists of two staves. The left staff is in 3/4 time and contains a series of chords and eighth notes, with dynamic markings *f*, *mf*, and *f* (3). The right staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *p*, *p*, and *p*. A box containing the number 11 is located above the right staff.

Handwritten musical score system 5. It consists of two staves. The left staff is in 3/4 time and contains a series of chords and eighth notes, with dynamic markings *p* and *mp*. The right staff is in 4/4 time and contains a series of chords and eighth notes, with dynamic markings *p* and *p* (2).

First system of a musical score. It consists of two staves. The left staff has a treble clef and a key signature of one sharp (F#). The right staff has a bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *mp* and a crescendo hairpin. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mp*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *pp*. The seventh measure has a dynamic marking of *p*. The eighth measure has a dynamic marking of *mf*. The ninth measure has a dynamic marking of *f*. The system ends with a double bar line.

12

Second system of a musical score. It consists of two staves. The left staff has a treble clef and a key signature of one sharp (F#). The right staff has a bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *p*. The seventh measure has a dynamic marking of *pp*. The system ends with a double bar line.

ped.

Third system of a musical score. It consists of two staves. The left staff has a treble clef and a key signature of one sharp (F#). The right staff has a bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *fp*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *pp*. The system ends with a double bar line.

Fourth system of a musical score. It consists of two staves. The left staff has a treble clef and a key signature of one sharp (F#). The right staff has a bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *mf*. The system ends with a double bar line.

Fifth system of a musical score. It consists of two staves. The left staff has a treble clef and a key signature of one sharp (F#). The right staff has a bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *fp*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *pp*. The sixth measure has a dynamic marking of *p*. The system ends with a double bar line.

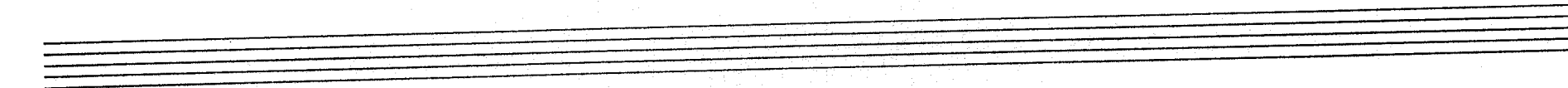
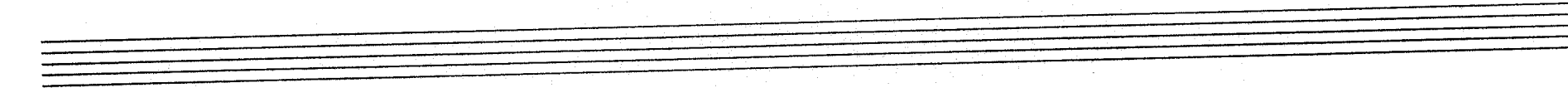
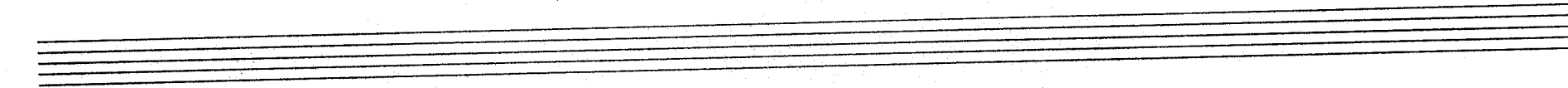
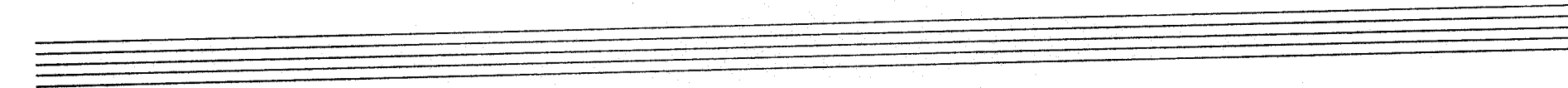
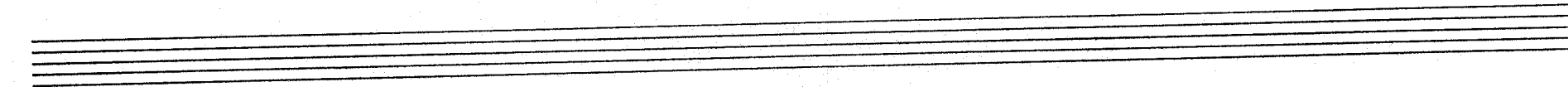
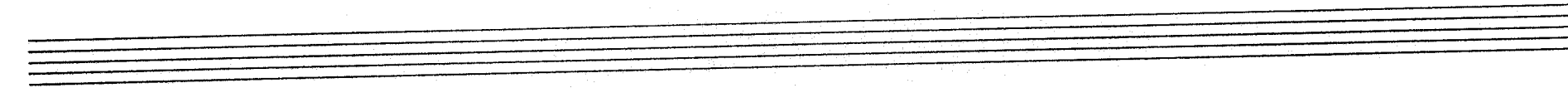
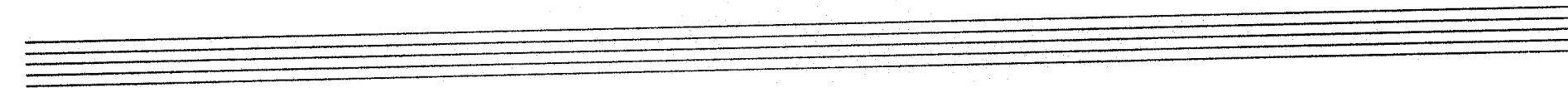
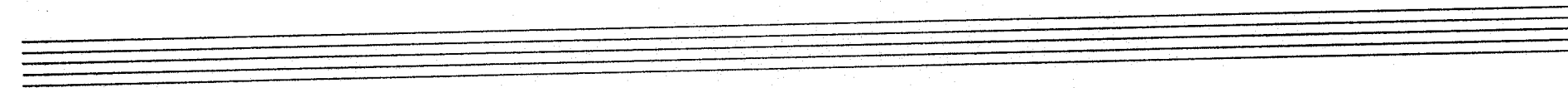
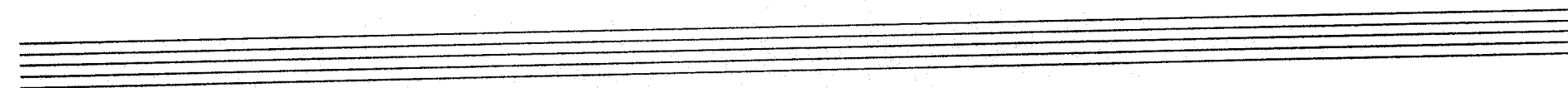
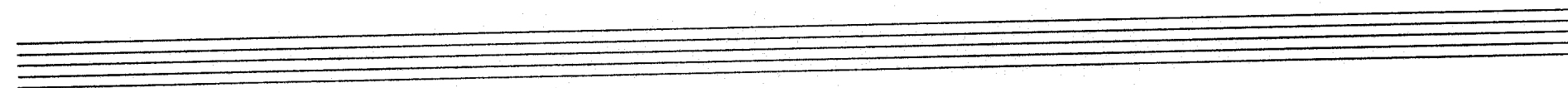
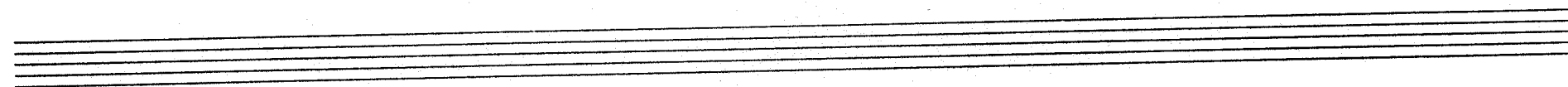
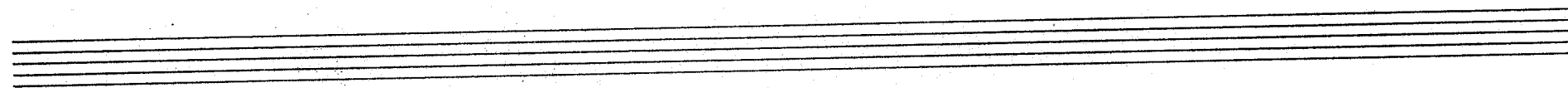
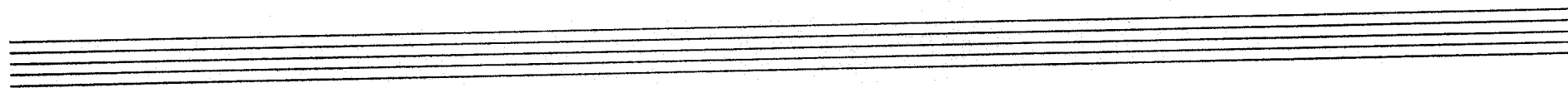
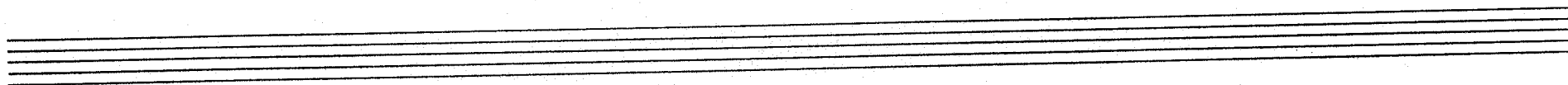
Handwritten musical score system 1. Treble and bass staves. Dynamics: *p*, *f*, *p*, *mp*. A 5/4 time signature change is indicated.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *f*, *mf*, *f*. Includes a 4/4 time signature change.

Handwritten musical score system 3. Treble and bass staves. Dynamics: *mf*, *mp*, *p*. Includes a 5/4 time signature change.

Handwritten musical score system 4. Treble and bass staves. Dynamics: *mf*, *mp*. Includes a 5:4 ratio marking and a 3-measure rest. Below the system, there is a handwritten note: *senza ped.*

April - June '93





Guy Newbury

SCENES FROM AN OPERA BASED ON
'I LIVE UNDER A BLACK SUN'

BY EDITH SITWELL

Instruments:

oboe

clarinet in B flat

bassoon

viola

cello

double bass

The score is notated in C with usual octave transposition (double bass)

Personae:

ANNA, soprano

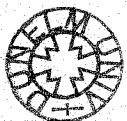
CHORUS, alto

JONATHAN, tenor

The text is taken from I Live Under A Black Sun, by Edith Sitwell (Gollancz, 1937)

Part III, Chapters VIII & IX;

and from the same author's poem 'One Day in Spring', from Green Song (Macmillan, 1944)



Chorus: Yet one night, when she had been twelve months in her grave,
he dreamed that she had returned to him, that she,
knowing the coldness of the empty winds that blew him,
had cast aside the dead earth for his sake.

Cathedrals and their creeds were built above her,
Their bells and madness tolling "Dead" over her love,
But tides of seas and seasons could not drown her heart,
They could not keep her from him in his solitude.

The way was very long, and she must come alone,
And lighted only by her love. But in the winter night,
As he lay in his narrow bed, he saw her
standing by the door; and her smile was sad and pleading -

Jonathan: Not to send her away, she is dead, pride
can no longer be diminished, nor reputation harmed.

Chorus: Humbly she crept nearer to him, she gave him her kiss,
and, miracle of love, her lips were warm to his.

Voice of Anna: See, the ice is breaking - Oh, the beautiful green rivers !
How happy they are ; they can flow at last!

Jonathan: But lips that come from the grave should be dust-dun, death-cold :
I feared her, dared not touch and see if still her heart were warm.
Afraid - and she who had laid aside Death's cold
Lest I should feel it - smiling sadly turned,
and passed from sight, banished to that company
whence she could never return.

She who laid by Death's cold lest I
Should feel it when she came to lie
Upon my heart - my dead love gave
Lips warm with love though from her grave :
And I gave Death her love - the only light
And fire she had to warm her eternal night.

Lento ma non troppo ♩ = 76

frozen and inexpressive

Handwritten musical score for the first system, featuring staves for Clarinet (cl.), Bassoon (bn.), Chorus (Alto), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The music is in 2/4 and 3/4 time signatures, with dynamic markings such as *p*, *mf*, and *sf*. The tempo is marked "Lento ma non troppo" with a quarter note equal to 76 beats per minute. The instruction "frozen and inexpressive" is written above the first staff.

Handwritten musical score for the second system, continuing the piece. It includes staves for Clarinet (cl.), Bassoon (bn.), Chorus (Alto), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The music features complex rhythmic patterns and dynamic markings like *sf*, *p*, *pp*, *mf*, and *f*. The instruction "vib. - non vib." is written above the first staff, and "vib. ord." is written above the second staff.

Handwritten musical score system 1. Treble and bass staves. Dynamics: *fp*, *pp*. Time signatures: 2/4, 4/4.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *fp*, *mf*, *pp*. Time signatures: 2/4, 4/4.

1 with greater presence

Handwritten musical score system 3. Treble and bass staves. Dynamics: *mf*, *pp*, *p*. Time signatures: 2/4, 4/4.

Handwritten musical score system 4. Treble and bass staves. Dynamics: *mf*, *pp*, *mp*, *p*. Time signatures: 2/4, 4/4. Includes markings like *gliss.* and *quasi gliss.*

Handwritten musical score system 5. Treble and bass staves. Dynamics: *mp*, *mf*, *p*. Time signatures: 2/4, 4/4. Includes the word "CHORUS" and the lyrics "Yet one".

Handwritten musical score system 6. Treble and bass staves. Dynamics: *mf*, *pp*, *mp*, *p*. Time signatures: 2/4, 4/4.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The vocal line (Soprano) is on the top staff, and the piano accompaniment is on the bottom nine staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as p (piano), pp (pianissimo), mp (mezzo-piano), and mf (mezzo-forte). The lyrics "for his sake" are written under the vocal line. The score is handwritten and shows signs of being a working draft, with some corrections and annotations.

4 più mosso
leggero

Handwritten musical score for a symphony orchestra, measures 1-3. The score includes staves for oboe (ob.), clarinet (cl.), bassoon (bn.), contrabass (cb.), violin (vln.), viola (vla.), cello (vc.), and double bass (cb.). The music is in 4/4 time and features complex rhythmic patterns with triplets and various dynamic markings such as *f*, *mf*, *mp*, *p*, and *arco*.

Handwritten musical score for "The Rose Tree" by Robert Schumann. The score is arranged in two systems. The first system includes staves for Oboe (ob.), Clarinet (cl.), Bassoon (bn.), and Chorus (Ch.). The second system includes staves for Violins (vln.), Viola (vla.), Violoncello (vc.), and Double Bass (cb.). The music is in 3/4 time and features a variety of dynamic markings such as *p*, *mp*, *mf*, and *f*. The lyrics "The Rose Tree" are written below the vocal staves. The score is handwritten in ink on aged paper.

Handwritten musical score for measures 5-7 of "The Creation of Adam" by Beethoven. The score includes parts for Oboe (ob.), Clarinet (cl.), Bassoon (bh.), Chorus (Ch.), Violins (vln.), Violas (vla.), Vocals (vc.), and Cello/Double Bass (cb.). The tempo is marked "Più mosso". The lyrics are: "thed - rals - and their creeds - were built a - bove her - Their". The score features various musical notations including triplets, slurs, and dynamic markings such as mp, mf, p, and f.

Handwritten musical score for 'The Death of the Virgin' by Schubert. The score is for a full orchestra and a vocal soloist. The instruments listed are ab. (oboe), cl. (clarinet), bn. (bassoon), Ch. (chorus), vla. (viola), vc. (violin), and cb. (cello). The vocal line is for a soloist. The lyrics are: 'bells and modesty tolling Dead ever her love'. The score is in 4/4 time and features various musical notations including triplets, dynamics (mp, mf, mf), and a 'rall.' marking. The score is handwritten on aged paper.

ob. *mf* *mp*

cl. *f* *mf* *mp*

bn. *mf* *mp* *p* *mf*

Ch. *f* *mf* *mp* *mf*

But tides of seas and sca- sons could not drown her heart

vla. *f* *mf* *mp* *mp*

vc. *mf* *mp* *mf* *mp*

cb. *f* *mf* *mp*

ob. *rall.* *Tempo 1* *p* *pp*

cl. *mp* *p* *pp*

bn. *mp* *p* *pp*

Ch. *mp* *mf* *mp* *mf*

They could not keep her from him in his so- li- tude

vla. *mp* *p* *pp*

vc. *mp* *p* *pp*

cb. *mp* *p* *pp*

6

ob. *mp* *p* *mp* *mf*

cl. *mp* *mf* *mp* *mf*

bn. *mp* *mf* *mp* *mf*

Ch. *mf* *mp* *mf* *mf*

vla. *mp* *p* *mp* *mf*

vc. *mp* *p* *mp* *mf*

cb. *mp* *p* *mp* *mf*

Handwritten musical score for "The Way of the Cross" by Franz Schubert. The score is written on ten staves, including woodwinds (oboe, clarinet, bassoon, contrabass), strings (violin, viola, violin, cello, double bass), and voice. The music is in 4/4 time and features a variety of dynamics and articulations. The lyrics "The way was ve-ry long and" are written under the voice staff. The score is marked with a large "6" and a "4" in the first measure, indicating a change in tempo or meter. The woodwinds play a melodic line with triplets and slurs. The strings provide a harmonic accompaniment with sustained notes and slurs. The voice part enters in the second measure with the lyrics.

a tempo: meno mosso, rubato

ob.

cl.

bn.

Ch.

she must come a lone and light-ed

vla.

vc.

cb.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the vocal line (Cl.) in the center. The tempo is marked "più mosso" at the top right. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics: "on- ly by her - love - But in the win - ter night - as - he lay". The instrumental parts include Ob., Cl., Bn., Vla., Vc., and Cb. The score features various musical notations such as dynamics (pp, p, mp, mf), articulation (accents, slurs), and fingerings (3). The piece concludes with a double bar line and a repeat sign.

ob. *mp* 5 3 4

cl. *mp* 4 4

bn. *mp* 4 4

Ch. *mp* in his nar- row bed he saw her stand- ing, stand- ing by the door

vla. *mp* 5 3 4

vc. *mp* 4 4

cb. *mp* 4 4

8 *Tempo 1: tempo giusto*

ob. 4 3 4

cl. *mp* 4 4

bn. *mp* 4 4

Ch. *mp* and her smile was sad and plead- ing

JONATHAN *mp* Not to send her a-

vla. *mp* 4 3 4

vc. *mp* 4 4

cb. *mp* 4 4

ob. 3 5 4

cl. 4 4

bn. 4 4

J. *mp* way - she is dead she is dead

vla. *mp* 4 4

vc. *mp* 4 4

cb. *mp* 4 4

ob. *4* *p* *pp* *mf* *4*

cl. *4* *mf* *4*

bn. *4* *mf* *4*

J. *8* *sp* *f* *p* *(mf)* *sostenuto* *f* *mf* *mf* *3* *mf* *4*

is - dead - Pride - can - no - lon - ger -

vla. *ord.* *sp* *p* *f* *mf* *2* *mf* *4*

vc. *ord.* *sp* *p* *f* *mf* *3* *mf* *4*

cb. *sp* *p* *(mp)* *f* *4*

ob. *4* *5* *mf* *4*

cl. *4* *mf* *4*

bn. *4* *mf* *mp* *4*

J. *8* *mf* *mf* *mf* *mp* *4*

Pride - can - no - lon - ger be dim-in-ished

vla. *4* *mf* *mf* *mp* *5*

vc. *4* *mf* *mf* *mp* *4*

cb. *mf* *mf* *mf* *mp* *4*

8a

ob. *5* *mf* *3*

cl. *4* *mf* *mf* *4*

bn. *4* *mf* *mf* *4*

J. *8* *mf* *mf* *mf* *mf* *4*

Nor - re - pu - ta - tion harmed - Pride - can - no -

vla. *5* *f* *mf* *mf* *mf* *3*

vc. *4* *mf* *mf* *mf* *4*

cb. *mf* *mf* *mf* *4*

ob. *mf* — (*mp*) *mf* *mf*

cl. *mf* — (*mp*) *mf* *mf*

bn. *mf* — (*mp*) *mf* *mf*

J. *mf* — (*mp*) *mf* *mf*

lon-ger be diminished Nor re-pu-ta-tion

vla. *mf* — (*mp*) *mf* *mf*

vc. *mf* — (*mp*) *mf* *mf*

cb. *mf* *mf*

9 *più mosso*

ob. *mf* *mf*

cl. *mf* *mf*

bn. *mf* *mf*

J. *mf* *mf*

nor re-pu-ta-tion harmed

vla. *mf* *mf*

vc. *mf* *mf*

cb. *mf* *mf*

ob. *mf* *mf*

cl. *mf* *mf*

bn. *mf* *mf*

J. *mf* *mf*

vla. *mf* *mf*

vc. *mf* *mf*

cb. *mf* *mf*

ob. *mf* 5 6 5

cl. *mf* 4 4

bn. *mf* 4 4

J. *mf* 5

vla. *mf* 5 6 5

vc. *mf* 4 4

cb. *pizz.* 4 4

10 Tempo 1

ob. 5 4 5

cl. 4 4 4

bn. *mf* *p* *pp*

vla. 5 4 5

vc. 4 4 4

cb. *mf* *p* *pp*

10a

ob. 5 3 4

cl. 4 2 4

bn. *pp* *p*

Ch. CHORUS *Humb* *ly*

vla. 5 3 4

vc. 4 2 4

cb. *p* *pp* *p* *pp*

Handwritten musical score for "The Rose Tree". The score is written on five staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left: ob. (oboe), cl. (clarinet), bn. (bassoon), Ch. (chorus), and vla. (viola). The vocal parts are written on the Ch. staff, with lyrics underneath. The instrumental parts are written on the ob., cl., bn., vla., vc. (violin), and cb. (cello) staves. The score is divided into three measures by vertical bar lines. The first measure contains the vocal melody and instrumental accompaniment. The second measure contains the vocal melody and instrumental accompaniment. The third measure contains the vocal melody and instrumental accompaniment. The lyrics are: "she gave him her kiss and mi-ra-cle-". The score is written in a handwritten style, with some corrections and markings.

Handwritten musical score for "The Rose Tree". The score is written on five staves, each labeled with an instrument or voice part on the left: ob. (oboe), cl. (clarinet), bn. (bassoon), Ch. (Chorus), and Vla. (Violins), vc. (Violas), and cb. (Cellos). The vocal part (Ch.) includes the lyrics: "mi-ra-cle of love - her lips - were warm - to his". The instrumental parts include oboe, clarinet, bassoon, violins, violas, and cellos. The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures by vertical bar lines.

11

ob. *pp* 5

cl. *pp* 4

bn. *pp*

VOICE OF ANNA *distantly ANNA p*
See — — — — — ! the ice — — — — — is break — — — — — ing — — — — — See — — — — —

vla. *pp* 5

vc. *pp* 4

cb. *pp*

ob. *pp* 5 4 3 3

cl. *pp* 4 4 2

bn. *pp*

A. *pp*
the ice — — — — — the ice — — — — — is break — — — — — ing — — — — — Oh — — — — — the beau-ti-

vla. *pp* 5 4 3 3

vc. *pp* 4 4 2

cb. *pp*

11a

ob. *p* 3 5 4 5

cl. *pp* 2 4 4

bn. *pp*

A. *mp*
ful green ri- vers — — — — — how hap- py — — — — — how hap- py — — — — — they are! Now — — — — — they —

vla. *pp* 3 5 4 5

vc. *pp* 2 4 4

cb. *p*

ob. *pp*

cl. *pp*

bn. *pp*

A. *pp* niente

can flow at last

vla. *pp*

vc. *pp*

cb. *pp*

ob. *pp*

cl. *pp*

bn. *pp*

A. *pp*

vla. *pp*

vc. *pp*

cb. *pp*

Piu mosso

ob. *f*

cl. *f*

bn. *f*

A./J. *f*

vla. *f*

vc. *f*

cb. *f*

Tempo 1: giusto

ob. 4

cl. 4

bn. 4

J. 8 *JONATHAN*
But — lips — that come from the grave — should — be dust — dun death — cold —

vla. 4

vc. 4

cb. 4

ob. 4

cl. 4

bn. 4

J. 8
death — cold — I feared her, dared — not touch and see if still — her heart were

vla. 4

vc. 4

cb. 4

ob. 4

cl. 4

bn. 4

J. 8
warm — A — fraid — and she who had laid a — side

vla. 4

vc. 4

cb. 4

ob. 5

cl. 4

bn. 3

J. 8

Death's cold - Lest - I should feel - it - , smil - ing sad - ly, turned

vla. 5

vc. 4

cb. mp

ob. 4

cl. 4

bn. 4

J. 8

and pass'd from sight - , ba - nished ba - nished - to - that -

vla. 4

vc. 4

cb. 4

ob. 3

cl. 3

bn. 3

J. 8

com - pa - ny whence she could ne - ver re - turn

vla. 3

vc. 3

cb. 3

ob. *mp* *p* *mf*

cl. *p*

bn. *fp*

J. *fp*

vla. *p* *mf*

vc. *mf*

cb. *p* *fp* *p* *mf* *fp*

ob. *p* *mf* *p* *pp* *p*

cl. *fp* *p* *mf*

bn. *fp* *pp* *(mp)* *mf*

J. *leggiere* *flottante* *mp* *p* *pp* *(mp)* *mf*

She — who laid by — Death's cold lest

vla. *(vib. ord.)* *vib. — non vib.* *p* *pp* *mf*

vc. *p* *pp* *mf*

cb. *fp* *p* *mf*

ob. *p*

cl. *p* *pp*

bn. *pp*

J. *mf* *fp* *mp* *fp* *pp*

I — Should feel it when she came to lie —

vla. *pp* *fp* *mf* *p* *pp* *fp* *pp*

vc. *mf* *p* *pp* *fp* *p* *pp*

cb. *pp* *fp* *p* *fp* *pp*

ob. *mp* *p* 2 3 *mf*

cl. 4 (*pp*) 4 *mf* *p* 4 *mp* *p* *mp*

bn. (*pp*) (*mf*) *f* *mf* 3 *mp* *mf* *pp* *p* *mf*

J. 8 Up on my heart — my dead love — gave — Lips —

vla. 3 (*pp*) 2 *mf* *pp* 3 *mf* *p* *mp* *p*

vc. 4 (*pp*) 4 *mf* *p* 4 *pp* *p* *mf*

cb. *f* *mf* *p* *pp* *p* *mf*

ob. *p* 2 *f* *mp* 3 *mf* *p* 4

cl. 4 *mf* 4 *mf* (*mf*) *p* 4

bn. *fp* *mf* *p* *mf* *mf* *p*

J. 8 Warm — with love — though from the — grave — And

vla. *pp* *mf* 3 *p* 4

vc. *pp* *mf* 4 *mf* *p* 4

cb. *fp* *mf* *p* *f* *mf* *p*

ob. 4 *pp* *pp* 3

cl. 4 *pp* *pp* *pp* 4

bn. *pp* *pp* *pp* *p*

J. 8 I gave Death her love — the on — ly light — and fire —

vla. 4 *p* *p* *pp* 3

vc. 4 *p* *pp* *pp* *p* *pp* 4

cb. *p* *p* *pp* *pp* *pp* *pp*

ob. *pp* 3 4 6

cl. *p* 4 4 6

bn. *pp* 4 4 6

J. *pp* 8 she had to warm her eternal night- *mp* *p*

vla. *pp* 3 4 6

vc. *pp* 4 4 6

cb. *pp* 4 4 6

ob. *p* 6 4 6

cl. *pp* 4 4 6

bn. *pp* 4 4 6

J. *pp* 8

vla. *mp* 6 4 6

vc. *p* 4 4 6

cb. *pp* 4 4 6

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